

CHAPTER 8

BROADCAST MANAGEMENT

More than half of all Navy journalists are assigned broadcasting duties. Now, it is almost impossible to finish a career in the Navy as a journalist without being assigned to a billet that requires you to understand the basics of broadcasting. Earlier in your career, you were taught how to speak and write correctly for broadcast productions. Having already been trained at DINFOS or at your first broadcast assignment, now you will gain a deeper understanding of what you were taught and how to use that knowledge. You must now be the teacher. This chapter enables you to be an effective broadcast manager by providing information on how to lead and train a broadcast news, production and programming department.

NBS DETACHMENT ADMINISTRATION

Learning Objective: *Identify the elements of administering and managing a Navy Broadcasting Service (NBS) detachment.*

This chapter is not a compilation of Navy Broadcasting Service (NBS) administration policies. This information is covered in SECNAVINST 1700.10D series (including DoD Instruction 5120.20-R and the annexes). So that you keep a current and reliable source in the hands of your sailors, periodic changes will be issued and you should pay close attention to including these updates within the instruction.

Areas of concern to station managers that are included in DoD 5120.20-R are as follows:

- Station establishment (ashore and afloat)
- Program material policies and procedures
- Cable and satellite service
- Supply
- Station security
- Support agreements
- Logistics
- Personnel

The previous list is by no means complete in terms of everything DoD 5120.20-R and its appendices and

annexes cover, but it does give you some idea of how important it is to have an updated copy. DoD 5120.20-R is the source of information on the rules and regulations of broadcasting in the Navy. It is the bible of NBS detachment operations. Every JO2 and JO1 should be familiar with this document. You may order DoD 5120.20-R by ordering the accompanying SECNAVINST 1700.10D. Every SECNAV/OPNAV instruction has a stock number, and you may order an instruction through normal supply channels.

STATION ORGANIZATION

The station organization of each NBS detachment depends upon how many people you have to accomplish the particular mission your detachment is assigned to do. Therefore, it is unwise to try to describe the “typical” NBS detachment organization. Some NBS detachments are large and include a dozen journalists and half a dozen interior communications electrician (IC) technicians. Others might only have a half dozen sailors with mission requirements that are the same as the larger manned stations. The key here is flexibility. If the station yeoman and supply clerk must be assigned to television board shifts to free up an IC technician for repair work then so be it. The important thing is to foster an idea of team effort. Once a sailor is assigned to an NBS detachment, nothing more should be made of his particular rating other than it being a specialty needed for the successful operation of the station. If there is a shortage of technicians, then PMS checks that can be done safely by nontechnicians should be completed by those trained to do so. The scenarios are endless. Cross-training will be looked at in more detail later in this chapter, but do not overlook involving everyone in the operations of the NBS detachment by exposing them to other aspects of station business. This will help beat down the irritating habit of outlet segregation by job description. As stated above, team effort is a goal in itself. It is a goal that, when met, may produce extraordinary results.

DEPARTMENTS

In general, an NBS detachment that has radio and television stations will be broken into the three main categories of engineering, radio and television. The

radio and television departments will be broken into three divisions called news, production and programming. Again, these divisions are just common examples. Many NBS detachments have a storekeeper and a yeoman assigned to help with supply and administration. If they are not assigned, it is a good idea for you to detail an engineer to supply and a JO to administration to keep responsibility for station supply and administration tight. A long break-in period is usually in order in these situations. For an example of what a station organization might look like ideally, see figure 8-1. You may have the people to slot into each position, but most likely, many of your people will be falling more than one of these positions.

In figure 8-1, note the broken lines connecting the chief engineer to supply and the operations department head to administration. They denote a special relationship between these positions. The supply and administration sections work directly for the officer in charge (OIC), but the unique and helpful work affiliation between engineering and supply must be maintained. This broken line shows engineering has access to supply's manpower and resources. The same goes for the operations department and the station

yeoman. As an OIC, you can organize your particular station any way you see fit, but remember to keep the channels of communication open to allow your staff to do the job at hand.

OPERATIONS

The operations department in NBS detachment management is the overall section that contains the news, production and programming functions for both television and radio. As such, it is the center of activity and the focal point for most contacts with the public. Whether or not the operations department head position is filled, is as always, a question of manpower. Even if it is not filled there are some operational functions which include both television and radio that must be done.

STANDARD OPERATING PROCEDURES (SOPs)

What happens if there is an enemy attack? What do your people do if there is an earthquake? Who can call up and get something on the air immediately? What is the procedure for placing community notes in a disc

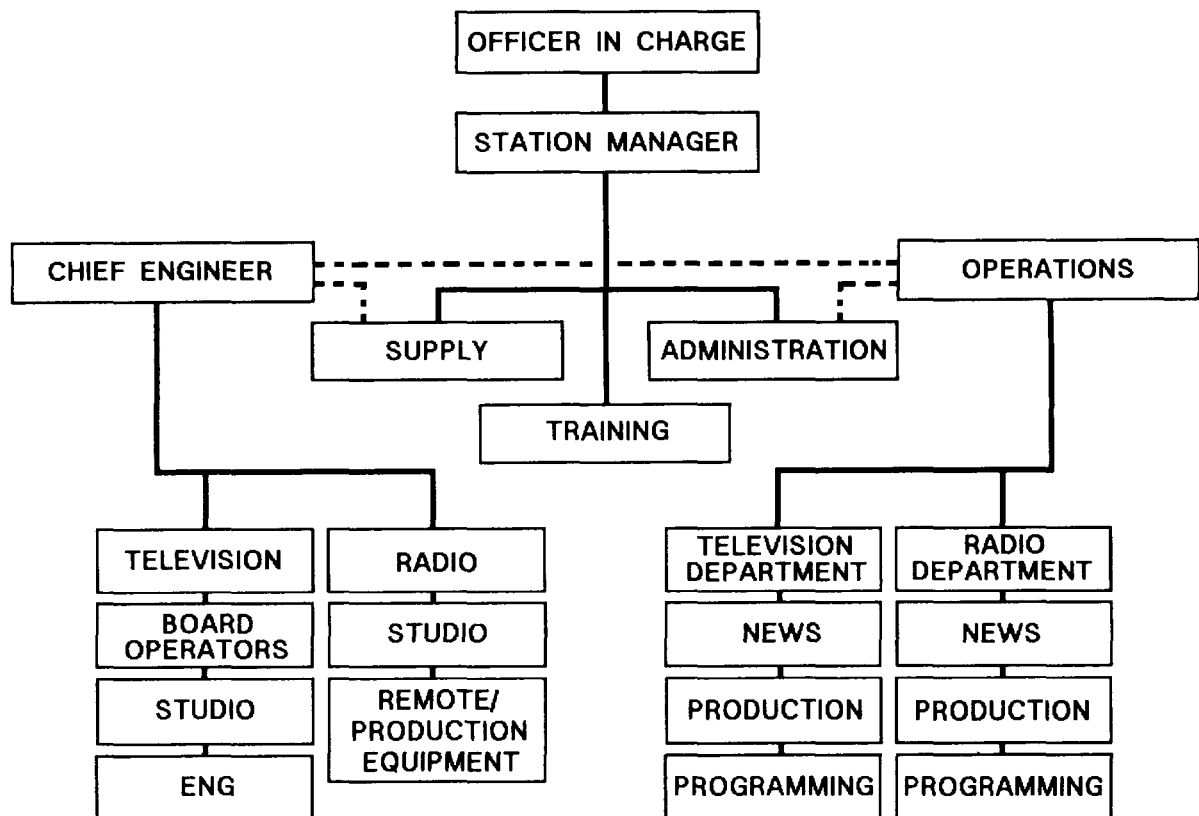


Figure 8-1.-Possible NBS detachment organization.

jockey's (DJ's) show? These types of questions and many more are to be answered within the station SOP book. Recall rosters for the command should also be placed in the SOP. All emergency action plans should be placed in the book and exact copies should be distributed to each board operations site. (More than likely, emergencies will occur after normal working hours are over.) DoD 5120.20-R contains information on station identifications and emergency announcements and that will help you when writing an SOP for your station. A periodic review of the SOP by all hands is a must.

CONTINUITY

The continuity department writes, receives and checks all spot announcement copy before it is aired. The continuity department makes sure the copy is according to station SOP to include format, time and good taste, and so forth. The copy is usually kept in a continuity book used for on-air purposes and an alibi file is maintained that will hold the announcements for one year. (It is a good idea to keep all news copy in an alibi file for one year also.) The continuity department interacts with virtually everyone in the station. It must interact with the operations manager and program manager concerning station policies, procedures and spot programming, and with production personnel about any equipment, props or graphics that might be needed. It must also interact with the on-air talent to make sure that intended messages or objectives of locally produced spots are met.

Continuity could be a single department at very large stations, but within NBS detachments, it is more than likely one of the functions of the radio department. Again, this organizational decision is made by the station OIC based on available resources. However, there should always be someone specifically accountable for continuity at the station. Always remember: the primary objective of the Armed Forces Radio and Television Service (and thus NBS detachments) is the timely dissemination of command information to military, DoD personnel and their family members. One of the most effective methods of fulfilling this mission is by radio and television spot announcements.

TRAINING

Most often a senior petty officer is appointed as the training PO for the detachment, and it is that PO's job to make sure each person filling a position at the station

is adequately prepared for the job. Every journalist at the station should be trained as a basic broadcaster. As stated earlier, knowing how to teach the fundamentals is the underlying mission of this chapter. Later in this chapter, we explore what the senior JO should know before attempting to teach the two most basic tasks of broadcast journalism: announcing and interviewing.

CROSS-TRAINING

You read about the importance of cross-training in Chapter 1. Cross-training at an NBS detachment, as in a public affairs office, is extremely important for a number of reasons. First, you want all your people to have the benefit of experience at every position in the detachment. This will produce well-rounded leadership in the future Navy. Second, no one should ever be indispensable. You never know when tragedy, emergency transfers, TADs or combat casualties might occur. Third, cross-training for most sailors is fun. There are countless business school text books crying for management to keep employees interested in the job by letting them see the big picture and accomplish different tasks. In Navy broadcasting, keeping young sailors away from the equipment on their days off is often a problem.

TELEVISION PROGRAMMING

Learning Objective: Recognize the principles, capabilities and requirements of television programming.

Preparing a master television schedule is a lot more than just taking available program material and falling in the blanks on a schedule. For the military programmer, it is a complex blend of what the audience wants and when, fulfilling command information requirements and adhering to policies laid down by everyone from AFRTS to your local station manager. Your primary objective is to pass command information onto the viewer. The trick to doing this effectively is for you to program your station in a way that attracts the viewer and keeps him watching. In other words, hook 'em, keep 'em and inform 'em. You are simply responding to and meeting the needs of the audience and that makes for effective programming,

In this section, we will cover the primary considerations in making programming decisions. We will also cover the mechanics of preparing the master television schedule and how to promote it once the schedule is complete. The examples given in this section

are based on hypothetical survey results obtained using the proper techniques you will learn in Chapter 9.

PROGRAMMING STRATEGIES

As you get ready to map out the program schedule for your station, strategy is one of the first things you will want to consider. Basically, it is the planning and direction of your programming schedule; the overall picture. At this point, you consider all of the variables involved including such things as the audience survey, selection of programming materials, putting the programs in an appropriate time slot for a particular target audience, and so on. Two of the most important strategies in programming are compatibility and audience flow.

Compatibility

One of your goals in programming is to schedule your material to coincide with what people do throughout their day. Your schedule should be compatible with the cyclic nature of people's daily activities. At the beginning of the day, most working people do not have time for entertainment programs but are interested in what happened overnight in the news. An example of how the networks meet this need are the morning programs like *Today* and *Good Morning America*. Throughout the day, as people's activities change, so should your programming.

An example of this is the early afternoon lull when shows with adult female appeal, such as soap operas, are popular. Later in the afternoon, when children are out of school, programs with youth appeal, like cartoons, are popular. Another consideration for you to keep in mind is that television is a leisure time activity and your program schedule should reflect this fact. It would not be good programming for you to schedule your most popular programs when everyone is at work or asleep. Air the shows people want to see at times when they can see them. Programming your schedule to be compatible with this cycle is known as **dayparting**. We will examine dayparting later in this section.

To make the compatibility principle work, you have to consider who the available audience is and what they are doing. You have to study how the audience lives to determine not only scheduling, but also what type of program to use, thereby creating a flow to your programming that meets the needs of the various audience types throughout the day. An audience

survey is the best way for you to accomplish this (see Chapter 9).

Audience Flow

In commercial broadcasting, the programmer tries to keep the audience flowing from one program to the next. His job is to maximize the number that flows from one program to the next and the number that flows in from other stations while minimizing the number that flows out. As a military programmer, you are concerned with audience flow but only in the sense that you are trying to create a flow to programming that keeps the audience tuned in. This is developed from the compatibility principle and is adapted to the unique needs of programming for an NBS detachment. As your audience changes throughout the day, your programming should coherently flow with that change. Again we will use the afternoon hours as an example. You have programmed soap operas in the early afternoon for a predominantly adult female audience. Your decision to do that is based on survey information providing program preferences for adult women. Later, as children come home from school, activity around the house begins to increase and the adult female audience significantly declines. School-aged children increase their viewing during these hours and your programming should reflect this with children's programming. Later after dinner, family viewing rises and programming is adjusted accordingly.

Program material available from AFRTS is considered to be the best of current commercial programming. The AFRTS Broadcast Center (AFRTS-BC) offers the military programmer more than 90 percent of the entire prime time schedule of the major U.S. television networks, nearly all of the A.C. Nielsen top-rated programs.

With this amount of popular programming, the development of a flow to your schedule becomes a lot easier. The important thing for you to remember is that your programming should be scheduled to flow with target audience availability. It does not do any good for you to schedule prime time shows at a time when most people are not able to watch. For example, if a survey indicates the majority of crew members on your ship are off work by 1600 and finished eating and showering by 1800, it would be good for you to start your prime time programming then. Programming your station with audience flow in mind ensures that your schedule has structure and is not just a haphazard mix.

PROGRAMMING DEVELOPMENT

Before you can put your strategies to work carefully consider the following areas:

- Defining the target audience
- Determining prime time
- Other dayparts
- Available programming

Another consideration will be that you are working with a schedule already in place. You will have to evaluate its strengths and weaknesses to see what you will incorporate into your schedule.

DEFINING THE TARGET AUDIENCE

The nature of programming for the military audience is such that there can be few absolutes. You may be programming for an area with a significant number of family members or an area with a highly transient military population. The bottom line, however, is that your audience is made up of people who consider

television an integral part of their lives. Your obligation is to gear programming to fit their mode of living. A current audience survey is the tool you will use to accomplish this.

Survey analysis reveals the who, what, when and where of television programming. Using the results from a local audience survey, you can tell who is watching, what they like to watch, when they like to watch and where they watch. The sample survey results in figures 8-2 and 8-3 show audience program preference. Feature films are an audience favorite, so that would be an important feature in your program schedule. However, the survey also shows a variety of other program types are also popular, so it now becomes a matter of balance according to the degree of popularity.

DETERMINING PRIME TIME

Once you know what the audience likes and dislikes, when they like to see it becomes a factor. Taking the type of programming the audience prefers, you can now proceed to make it available to the audience when they want to see it, if it is available. For example,

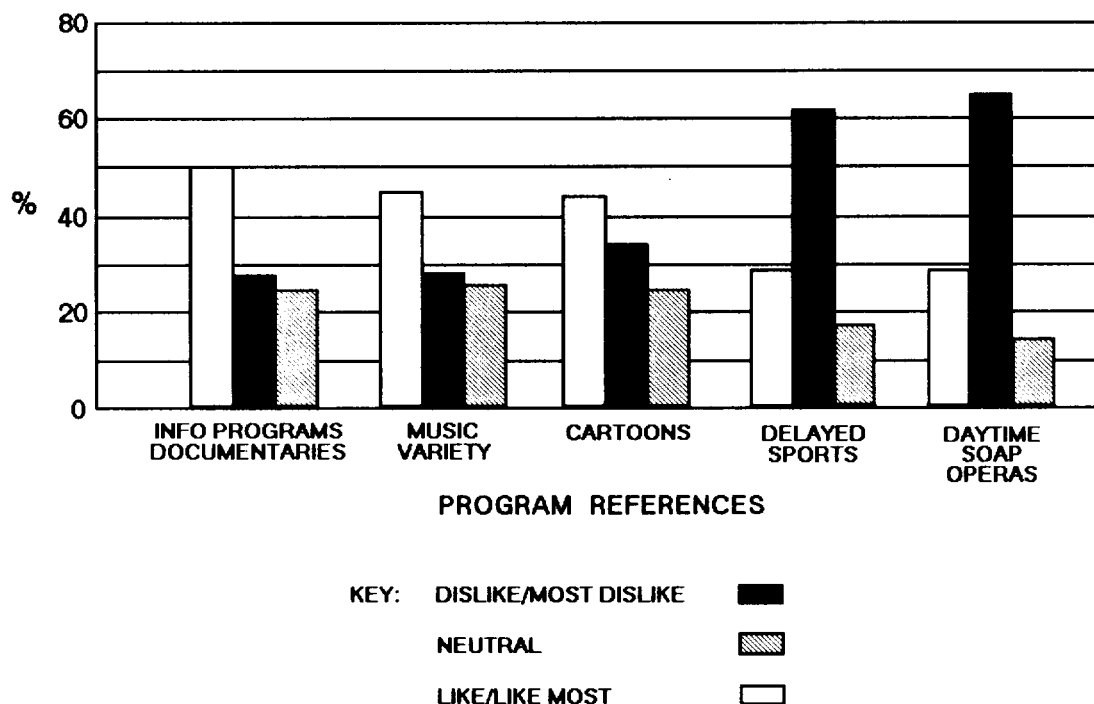


Figure 8-2.-Sample survey results.

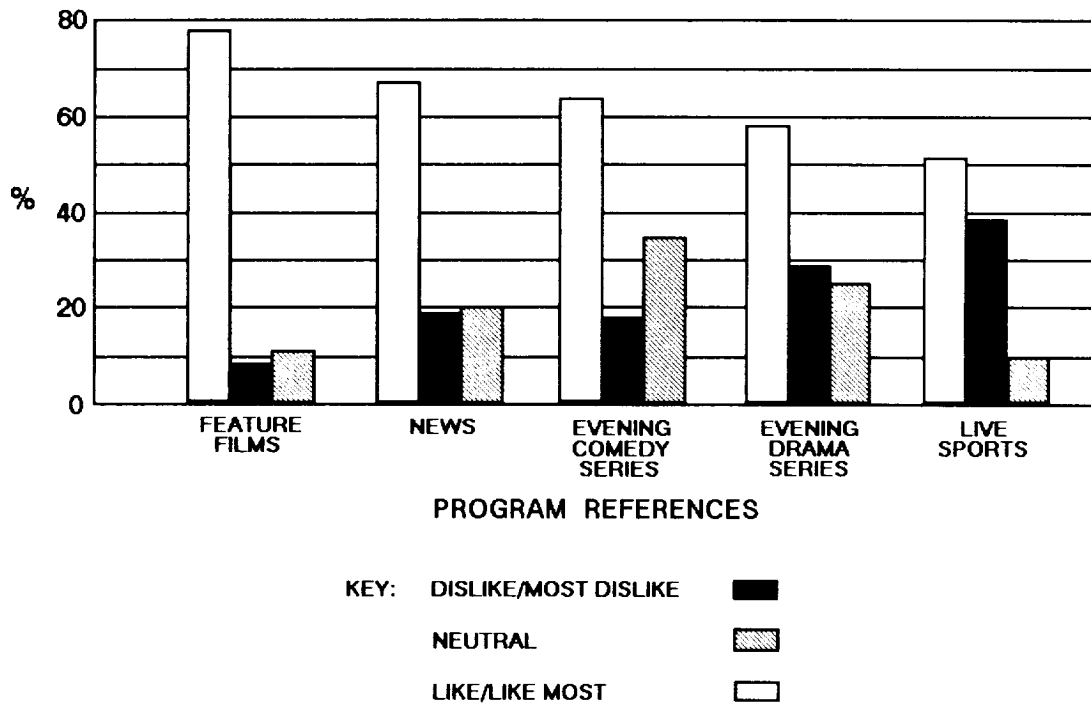


Figure 8-3.-Sample survey results.

we know feature films are a big audience draw. Figure 8-4 shows the majority of the audience views between 1800 and 2100 on weekdays. That is where you will want to schedule feature films.

Figure 8-4 shows the survey results for audience viewing on an average weekday. Peak viewing runs from 1800 to approximately 2100. This is total audience viewing. For a breakdown of audience types throughout

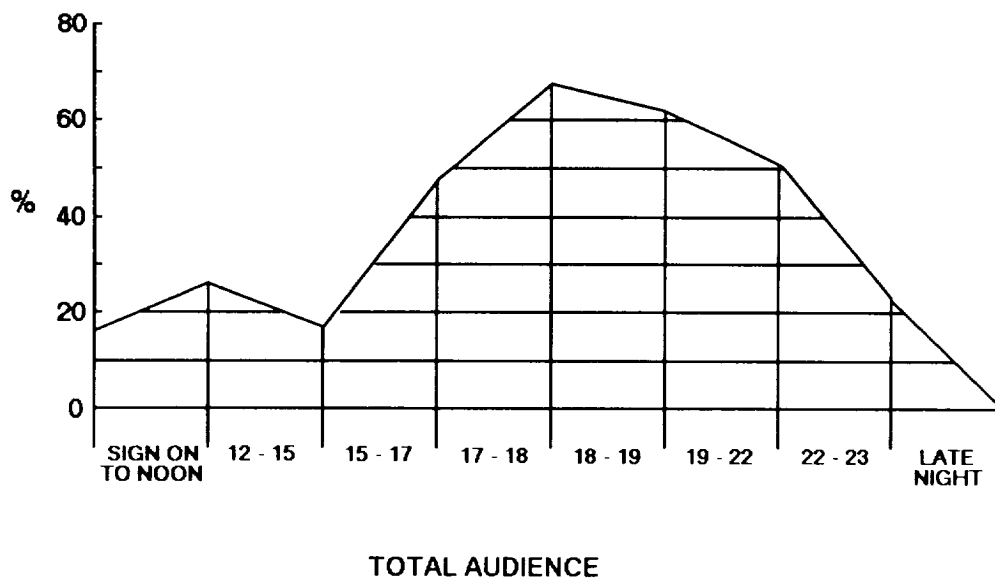
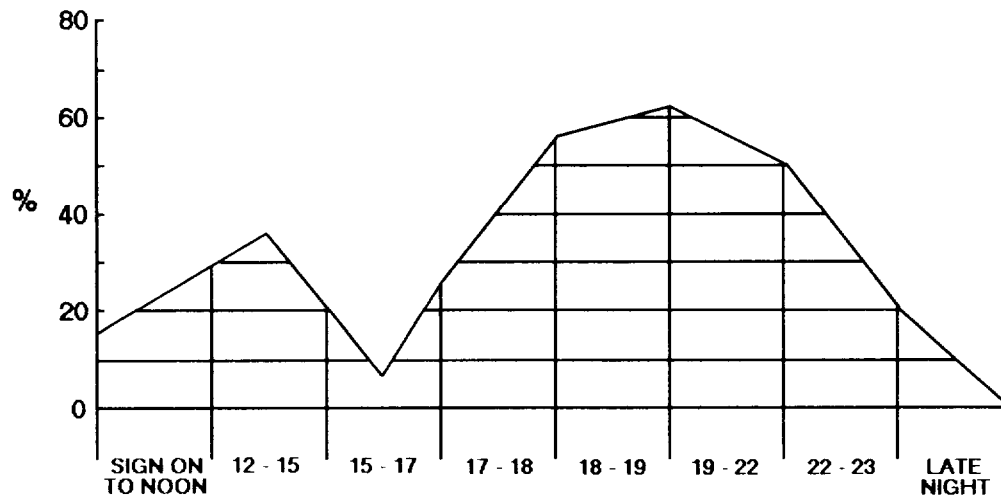


Figure 8-4.-Audience availability.



ADULT FAMILY MEMBERS

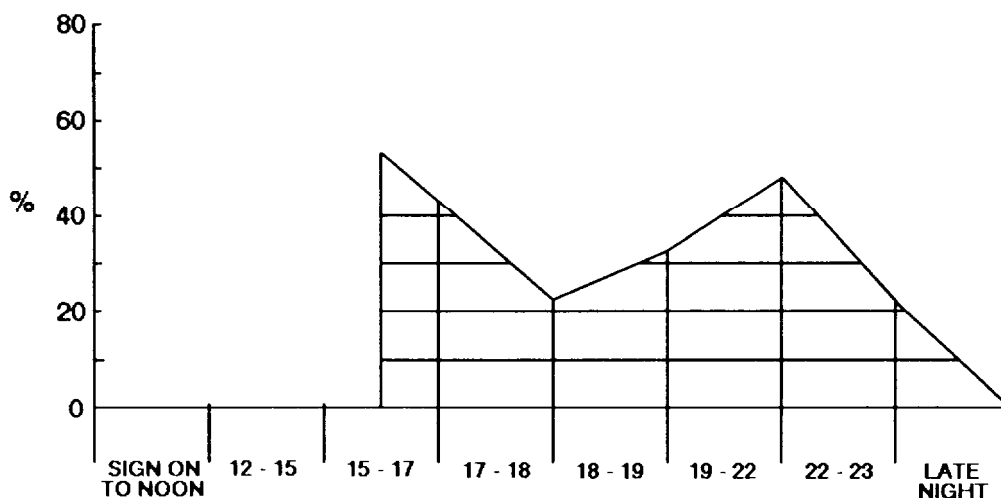
Figure 8-5.-Adult viewing habits by daypart.

different dayparts, see figures 8-5 and 8-6. Since we are working with total audience figures, we have determined that prime time is from 1800 to 2100; during this part of the day, an NBS detachment can reach the greatest number of people. Prime time for the overseas military audience is similar to that of the stateside audience. Figure 8-6 also reveals two fringe times, 1700-1800 and 2100-2300. Fringe times are time blocks adjacent to prime time and can be useful in making programming decisions. According to this sample,

fringe time programming could be a late evening newscast or talk show.

OTHER DAYPARTS

Morning, mid-day, late afternoon and late nighttime slots are significant because during those times you can reach very narrowly focused audience segments. (For the purpose of this section, morning hours are 0600-1100, mid-day is 1100-1600, late afternoon is



AGE 15 AND UNDER

Figure 8-6.-Juvenile viewing habits by daypart.

DUPLICATION AND PACKING LIST
ARMED FORCES RADIO AND TELEVISION SERVICE

UNIT: TW 07-2 B2 DATE: 07 Feb 92 PAGE: 1

ITEM	TITLE	PRODCN# FLD ID#	REEL	TIME	MSTR	EDITOR EDIT DATE	BOX
1.01	CHEERS Achilles Hill REMARKS: FILLERS FOLLOW SQ. MASTER TIME 28:30.	209 91220	1 of 1	00:25:35	5085	ACOSTA 01/15/92	1
1.02	COACH Puppy Love REMARKS: FILLERS FOLLOW SQ. MASTER TIME 28:30.	66617 91154	1 of 1	00:24:51	7474	ACOSTA 01/15/92	1
1.03	LIFE GOES ON Sweet Sixteen REMARKS: FILLER FOLLOWS SQ. MASTER TIME 58:30.	187265 91242	1 of 1	00:52:37	0865	ACOSTA 01/15/92	1
2.01	FULL HOUSE Stephanie Plays The Field REMARKS: FILLER FOLLOWS SQ. MASTER TIME 28:30.	446422 91095	1 of 1	00:24:15	2117	ACOSTA 01/15/92	1
2.02	DESIGNING WOMEN I'll See You In Court REMARKS: FILLER FOLLOWS SQ. MASTER TIME 28:30.	520 90278	1 of 1	00:24:44	7342	BISETTI 01/13/92	1
2.03	INSPECTOR MORSE (YR 2) Ghost In The Machine (Part 1 Of 2) REMARKS: FILLER FOLLOWS SQ. MASTER TIME 58:30.	1 91122	1 of 1	00:50:54	5582	BISETTI 01/14/92	1
3.01	EVENING SHADE Something To Hold On To REMARKS: FILLER FOLLOWS SQ. MASTER TIME 28:30.	605 91897	1 of 1	00:25:05	6516	BISETTI 01/13/92	1
3.02	COSBY SHOW, THE REMARKS: Fillers follow SQ. Master time 28:30.	911017 91244	1 of 1	00:25:00	0159	UZOFF 01/18/92	1
3.03	NORTHERN EXPOSURE All Is Vanity REMARKS: FILLER FOLLOWS SQ. MASTER TIME 58:30.	77404 91229	1 of 1	00:49:40	5117	ACOSTA 01/15/92	1
4.01	MAJOR DAD The Shutdown REMARKS: FILLER FOLLOWS SQ. MASTER TIME 28:30.	67101 91153	1 of 1	00:25:15	5319	BISETTI 01/14/92	1

Figure 8-7.-Sample AFRTS-BC Tele-Tips sheet.

1600-1800 and late night is 2300 to sign-off.) For example, figure 8-5 indicates that adult family members increase their viewing time during the early afternoon hours. Further research indicates the majority of the viewers at that time are female. Therefore, you should program shows with adult female appeal at that time, such as soap operas, to meet the needs of the audience. Your making the assumption that an increase in viewing during this time slot is attributable to adult women is poor programming. Only research for you to determine the demographics of the audience during all dayparts is justification for your programming to a particular audience type.

Another important consideration is the shift worker audience. The size of that audience will vary from location to location, so it is up to you to determine the size and viewing habits of that audience in your area. The audience survey will aid in the determination. This will play into your programming decisions to the degree that you may want to repeat prime time and other popular programs to meet the needs of the shift worker audience. This is especially true on large afloat commands.

AVAILABLE PROGRAMMING

Most radio stations at NBS detachments are on the air 24 hours a day and provided 80 hours of programming from AFRTS-BC per week. The remainder of the week, 78 hours, is filled out with live programming or repeats. Television stations, meanwhile, are provided 92 hours of programming per week. The advantage for television is that in most places it is not on 24 hours a day (certain AFRTS networks are 24 hours a day on the weekend). It signs on and off each day at prescribed times according to local audience and command needs and requirements, so there is not a need to fill the remaining hours each week. The 92 hours of programming provided to television stations comes in the form of shipments from AFRTS-BC and SATNET feeds.

AFRTS-BC Shipments

AFRTS-BC shipments are comprised of prime time programs, movies, mini-series and specials. Short fillers and children's programming are also included. As shows are dropped by commercial networks, AFRTS-BC makes an effort to replace them in kind, drama for drama, sitcom for sitcom, and so forth. AFRTS-BC shipments come with Tele-Tips (fig. 8-7) describing programming and other pertinent

information. Tele-Tips can be used for previewing programming to check for sensitivities. It also gives you information concerning program changes in each shipment, show length and natural break times for inserting local spot announcements. Tele-Tips are also available on 5-inch floppy disk for use in the AFRTS Operations Network (ONET) computer system.

SATNET

SATNET is the worldwide AFRTS 24-hour satellite network. It is designed to provide overseas outlets with time-sensitive programming, such as major network evening newscasts, information programs like *Meet the Press*, specials like the *Grammy Awards* and sporting events. It also provides breaking news coverage. AFRTS-BC provides SATNET program schedules to all SATNET users (fig. 8-8). This schedule provides overseas outlets with the feed times for regularly scheduled program material and is updated on an as-needed basis. SATNET provides a closed circuit feed twice a day that includes the daily broadcast schedule, program advisories, the weekly sports schedule and other information.

One other source of material is locally produced shows. These include local news, community interest programs and feedback type programs that can give station management an unscientific, but important gauge of what the audience is currently thinking. Command information programs are also included. An important note on these types of programs is that they should generally be included in your prime time programming.

Restricted Programming

In certain areas of the world, programming provided by AFRTS-BC may be partially restricted because it constitutes competition with, or is detrimental to the commercial artist, copyright owners or other private interest determined to be competitive (see DoD 5120.20-R). Examples of this are NBS detachments in Iceland and Puerto Rico. Remember, AFRTS-BC is able to acquire the use of programs at a substantially lower cost than commercial networks. Because some current programs are sold to the television networks in these countries, the producers of the programs restrict AFRTS from airing them, thereby giving the copyright owner opportunity for greater profit. In areas where certain programs are restricted from use, the military programmer has to depend on the station film and video library.

SATNET TV MASTER SCHEDULE

Armed Forces Radio and Television Service

STANDARD TIME

UTC	L.A.	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	L.A.	UTC
08:00	00:00	CNN	Arsenio Hall (T)	Arsenio Hall (T)	Arsenio Hall (T)	Arsenio Hall (T)	Arsenio Hall (T)	Entertainment Tonight	00:00	08:00
08:30	00:30							WEEKEND EDITION (T)	00:30	08:30
09:00	01:00	Headline News	NBC Tonight Show (T)	NBC Tonight Show (T)	NBC Tonight Show (T)	NBC Tonight Show (T)	NBC Tonight Show (T)	NBC Saturday Night Live (T)	01:00	09:00
09:30	01:30	CNN World Report (T)							01:30	09:30
10:00	02:00		NBC David Letterman (T)	NBC David Letterman (T)	NBC David Letterman (T)	NBC David Letterman (T)	NBC David Letterman (T)		02:00	10:00
10:30	02:30							Headline News	02:30	10:30
11:00	03:00	Headline News	Headline News	Headline News	Headline News	Headline News	Headline News	Headline News	03:00	11:00
11:30	03:30	AFRTS Advisory Block	AFRTS Advisory Block	AFRTS Advisory Block	AFRTS Advisory Block	AFRTS Advisory Block	AFRTS Advisory Block	AFRTS Advisory Block	03:30	11:30
12:00	04:00	ABC Good Morning America (EAST COAST EDITION)	ABC Good Morning America (EAST COAST EDITION)	ABC Good Morning America (EAST COAST EDITION)	ABC Good Morning America (EAST COAST EDITION)	ABC Good Morning America (EAST COAST EDITION)	PBS Washington Week (T)	NBC Pro Bowlers Tour (T)	04:00	12:00
12:30	04:30						America's Top 10 (T)	OR SPORTS/SPECIALS/CNN	04:30	12:30
13:00	05:00						NBS Navy News This Week (T)		05:00	13:00
13:30	05:30						Wall Street Journal Report (T)	Headline News	05:30	13:30
14:00	06:00	Headline News	Headline News	Headline News	Headline News	Headline News	Headline News	CBS Sunday Morning (T)	06:00	14:00
14:30	06:30	NBC News At Sunrise	NBC News At Sunrise	NBC News At Sunrise	NBC News At Sunrise	NBC News At Sunrise	Headline News		06:30	14:30
15:00	07:00	NBC Today (WEST COAST EDITION)	NBC Today (WEST COAST EDITION)	NBC Today (WEST COAST EDITION)	NBC Today (WEST COAST EDITION)	NBC Today (WEST COAST EDITION)	AFBS Weekly (T)		07:00	15:00
15:30	07:30						CNN	CBS Face The Nation	07:30	15:30
16:00	08:00						Headline News	NBC Meet The Press (T)	08:00	16:00
16:30	08:30						Headline News	ABC This Week With Brinkley	08:30	16:30
17:00	09:00	Headline News	Headline News	Headline News	Headline News	Headline News	Headline News		09:00	17:00
17:30	09:30	Headline News	CNN Pinnacle (T)	PBS Motor Week (T)	Headline News	On Pit Road (T)	SPORTS/SPECIALS OR CNN	SPORTS/SPECIALS OR CNN	09:30	17:30
18:00	10:00	CBS This Morning (T) (WEST COAST EDITION)	CBS This Morning (T) (WEST COAST EDITION)	CBS This Morning (T) (WEST COAST EDITION)	Inside The NFL (T)	ABC Primetime Live(T) OR Headline News			10:00	18:00
18:30	10:30				CNN Newsday-or CBS 48 Hours (T)	CNN Newsday			10:30	18:30
19:00	11:00								11:00	19:00
19:30	11:30								11:30	19:30
20:00	12:00	CNN International Hour	CNN International Hour	CNN International Hour	CNN International Hour	CNN International Hour			12:00	20:00
20:30	12:30								12:30	20:30
21:00	13:00	Headline News	Headline News	Headline News	Headline News	Headline News			13:00	21:00
21:30	13:30	Entertainment Tonight (T)	Entertainment Tonight (T)	Entertainment Tonight (T)	Entertainment Tonight (T)	Entertainment Tonight (T)			13:30	21:30
22:00	14:00	Headline News	Headline News	Headline News	Headline News	Headline News			14:00	22:00
22:30	14:30	CNN Showbiz Today	CNN Showbiz Today	CNN Showbiz Today	CNN Showbiz Today	CNN Showbiz Today			14:30	22:30
23:00	15:00	AFRTS Advisory Block	AFRTS Advisory Block	AFRTS Advisory Block	AFRTS Advisory Block	AFRTS Advisory Block			15:00	23:00
23:30	15:30	ABC World News Tonight	ABC World News Tonight	ABC World News Tonight	ABC World News Tonight	ABC World News Tonight			15:30	23:30
00:00	16:00	NBC Nightly News	NBC Nightly News	NBC Nightly News	NBC Nightly News	NBC Nightly News	Headline News	Headline News	16:00	00:00
00:30	16:30	CBS Evening News (T)	CBS Evening News (T)	CBS Evening News (T)	CBS Evening News (T)	CBS Evening News (T)	Headline News	Headline News	16:30	00:30
01:00	17:00	CNN Moneyline (T)	SPORTS/SPECIALS OR CNN	SPORTS/SPECIALS OR CNN	SPORTS/SPECIALS OR CNN	SPORTS/SPECIALS OR CNN	SPORTS/SPECIALS OR CNN	SPORTS/SPECIALS OR CNN	17:00	01:00
01:30	17:30	Headline News							17:30	01:30
02:00	18:00	ABC Monday Night Football							18:00	02:00
02:30	18:30								18:30	02:30
03:00	19:00			CBS 48 Hours	ABC Primetime LIVE				19:00	03:00
03:30	19:30						Headline News		19:30	03:30
04:00	20:00		Headline News	Headline News	Headline News	Headline News	Headline News	Headline News	20:00	04:00
04:30	20:30		CNN Sports Tonight (T)	CNN Sports Tonight (T)	CNN Sports Tonight (T)	CNN Sports Tonight (T)	CNN Sports Tonight (T)	CNN Sports Tonight (T)	20:30	04:30
05:00	21:00	Headline News	Headline News	Headline News	Headline News	Headline News	Headline News	CBS 60 Minutes (T)	21:00	05:00
05:30	21:30	ABC Nightline (T)	ABC Nightline (T)	ABC Nightline (T)	ABC Nightline (T)	ABC Nightline (T)	PBS American Interests (T)		21:30	05:30
06:00	22:00	Headline News	CNN Moneyline (T)	CNN Moneyline (T)	CNN Moneyline (T)	CNN Moneyline (T)	CNN Science & Tech Wk. (T)	ABC Business World (T)	22:00	06:00
06:30	22:30	Headline News	Headline News	Headline News	Headline News	Headline News	Headline News	Headline News	22:30	06:30
07:00	23:00	CNN Worldwide Update	CNN Worldwide Update	CNN Worldwide Update	CNN Worldwide Update	CNN Worldwide Update	PBS McLaughlin Group (T)	PBS Firing Line (T)	23:00	07:00
07:30	23:30	CNN Sports Latenight	CNN Sports Latenight	CNN Sports Latenight	CNN Sports Latenight	CNN Sports Latenight	CNN Sports Latenight	Sports Machine (T)	23:30	07:30

SHADED AREAS INDICATE SPORTS/SPECIALS AND PROTECTED HEADLINE NEWS

STD_MAST UPDATED 11/06/1

Figure 8-8.-Sample AFRTS-BC SATNET schedule.

PROGRAMMING TACTICS

Arranging the programming according to all the variables we have discussed so far is known as blocking. The following is a list of several different types of blocking:

- Horizontal blocking
- Vertical blocking
- Free form blocking

Horizontal Blocking

Horizontal blocking is arranging your programming for two or more consecutive days so that repeat programs form horizontal, or left to right lines (fig. 8-9). Programming *TV2 News Watch* weekday evenings at 1830 is an example of horizontal programming.

Vertical Blocking

Vertical blocking is arranging your program segments for a one-day period in a vertical, or up and down fashion (fig. 8-10). Scheduling a sports event for two and a half hours Monday at 1900 is an example of vertical blocking.

Free Form Blocking

Free form blocking is a combination of horizontal and vertical blocking (fig. 8-11). This style of programming is the one used to make a complete television schedule. For example, as figure 8-11 shows, you can horizontally block your newscasts for the same segment of prime time every evening and vertically block the rest of your popular programming to fill out prime time according to audience tastes.

SATNET will occasionally cause disruptions to your schedule due to breaking news, presidential press conferences and other similar events. This will mean shifting some shows from their regularly scheduled slot to someplace else, but by promoting the change on the air and rescheduling the show in a similar time slot, there should be a minimum of negative audience response.

When you prepare your schedule, it is important for you to remember that it should be balanced. For example, you should try to simulate stateside prime time blocking with your schedule. Grouping all the sitcoms on one night and all the dramas on another would quickly lead to boredom.

TIME TECHNIQUES

The American audience has been conditioned to expect television programs to begin on the hour and half-hour. However, this is one of the most difficult areas to overcome in NBS detachment television scheduling. Television programs shipped from AFRTS-BC do not contain commercials. When AFRTS-BC master control is not manned, the SATNET feeds are sent with the commercials included and it is up to the user to remove them. The net result is that the half-hour show has now become 26:00 and the hour program is now 56:00. There are only two choices: time blocking or off-time blocking.

Time Blocking

Time blocking is starting your programming on the hour or the half-hour (fig. 8-11). To do this, you must depend on filler material. AFRTS-BC does not include much filler material in its weekly shipment, and most filler material in station libraries is outdated. There are always music videos, but be wary of what songs or pictures you are presenting to your audience. You do not want a high-power sexual tension video coming on the air during *Scoobie Doo*.

Another option is filling the natural breaks with spots. This requires a large and frequently updated spot inventory to reduce audience boredom.

Off-Time Blocking

Off-time blocking is scheduling your programs back to back with programs starting at odd times, as shown in figure 8-12. This type of blocking is often used by NBS detachments. It makes the job easier because you are not trying to find fillers to match the amount of time you need to fill, as you would if you were time blocking. One drawback is that it makes meeting live satellite programs more difficult. These programs usually begin on the hour or half hour. This is also a problem you will encounter with your evening newscast. If there is to be one constant in your schedule, it should be the start time of your main newscast. That will require fillers at various points during the day to make sure your newscast starts at the right time.

Another important note about off-time blocking is that publicizing the program schedule is a must; otherwise your audience will have only an approximation of the time their favorite programs

TELEVISION MASTER SCHEDULE WORK SHEET

	MON	TUES	WED	THUR	FRI
1500	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6
1530					
1600					
1630					
1700	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6
1730					
1800	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET
1830	TV2 News Watch	TV2 News Watch	TV2 News Watch	TV2 News Watch	TV2 News Watch
1900	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6
1930					
2000					
2030					
2100					
2130					
2200	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap
2230	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET
2300					
2330					

Figure 8-9.-Horizontal blocking on a schedule work sheet

TELEVISION MASTER SCHEDULE WORK SHEET

	MON	TUES	WED	THUR	FRI
1500					
1530				Nichelodeon Sinbad and the	
1600				Eye of the Tiger TW 30-6	
1630				↓	
1700					
1730					
1800					
1830					
1900	Sports Angels vs Blue Jays				
1930	↓				
2000		Fame TW 30-6		Airwolf TW 30-6	The A-Team TW 30-6
2030		↓		↓	↓
2100		Hill Street Blues TW 30-6	Hunter TW 30-6	Dallas TW 30-6	
2130	↓	↓	↓	↓	

Figure 8-10. Vertical blocking on a schedule work sheet.

TELEVISION MASTER SCHEDULE WORK SHEET

	MON	TUES	WED	THUR	FRI
1500	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6
1530	↓	↓	↓	↓	↓
1600	Sesame Street TW 30-6	Sesame Street TW 30-6	Sesame Street TW 30-6	Sesame Street TW 30-6	Sesame Street TW 30-6
1630	↓	↓	↓	↓	↓
1700	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6
1730	↓	↓	↓	↓	↓
1800	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET
1830	TV2 News Watch	TV2 News Watch	TV2 News Watch	TV2 News Watch	TV2 News Watch
1900	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6
1930	Sports Angels vs Blue Jays	Growing Pains TW 30-6	Facts of Life TW 30-6	Newhart TW 30-6	Silver Spoons TW 30-6
2000	↓	Fame TW 30-6	Highway to Heaven TW 30-6	Highway to Heaven TW 30-6	Highway to Heaven TW 30-6
2030	↓	↓	↓	↓	↓
2100	↓	Hill Street Blues TW 30-6	Hunter TW 30-6	Dallas TW 30-6	Falcon Crest TW 30-6
2130	↓	↓	↓	↓	↓
2200	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap
2230	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET
2300	↓	↓	↓	↓	↓
2330	↓	↓	↓	↓	↓

Figure 8-11.—Free form blocking on a schedule work sheet.

TELEVISION MASTER SCHEDULE WORK SHEET

	MON	TUES	WED	THUR	FRI
1500	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6	General Hospital TW 30-6
1545	Sesame Street TW 30-6	Sesame Street TW 30-6	Sesame Street TW 30-6	Nickelodeon Sinbad and the	Tarzan TW 30-6
1645	Cartoons	Cartoons	Cartoons	Eye of the Tiger TW 30-6 ↓	Cartoons
1715	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6	Donahue TW 30-6
1800	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET	ABC World News Tonight SATNET
1830	TV2 News Watch	TV2 News Watch	TV2 News Watch	TV2 News Watch	TV2 News Watch
1900	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6	Jeopardy TW 30-6
1922	Sports Angels vs Blue Jays	Growing Pains TW 30-6	Facts of Life TW 30-6	Newhart TW 30-6	Silver Spoons TW 30-6
1946	↓	Kate & Allie TW 30-6	Mary TW 30-6	Benson TW 30-6	Charlie & Co. TW 30-6
2011		Fame TW 30-6	Highway to Heaven TW 30-6	Airwolf TW 30-6	The A-Team TW 30-6
2101		Hill Street Blues TW 30-6	Hunter TW 30-6	Dallas TW 30-6	Falcon Crest TW 30-6
2151	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap	TV2 News Wrap
2221	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET	Tonight Show SATNET

Figure 8-12.-Off-time blocking on a schedule work sheet.

TELEVISION MASTER SCHEDULE WORK SHEET

[illegible]

Figure 8-13.-Sample program schedule work sheet.

start. This is an inconvenience the audience does not deserve.

Many NBS detachments and stations afloat will back time their programming (starting from the nightly newscast), and time block the programming from the beginning of the news until the prime time is over. This gives the largest segment of your audience what appears to be stateside style television programming and is not such a drain on your spot and filler library. Usually the prime time ends with a nightly movie, and this will segue nicely back into off-time blocking.

MASTER PROGRAM SCHEDULE LAYOUT

To layout your master schedule, it is best for you to work in rough draft form. This way you can make changes as you go along, and once it is complete, you can transfer the finished product over to a more formal master program schedule sheet.

A program schedule worksheet should be similar to figure 8-13 with the day blocks listed horizontally and the time blocks listed vertically.

At stations where the AFRTS ONET computer system is in use and once the work sheet is completed, you can build and complete the schedule on the computer.

To fill in the work sheet, just write the program name in the appropriate day or time block and then draw an arrow to the end of the run time of the program as shown in figures 8-10 and 8-11.

Each master schedule should contain the following:

- Name of programs
- Length of programs
- Type of programs
- Source of programs
- Day and time of programs

WEEKLY SCHEDULE

The weekly schedule is the publicity aspect of your master program schedule (fig. 8-14). It is one way you get the schedule distributed to the audience. Copies are distributed to local military publications. On most bases overseas, the NBS detachment runs the weekly schedule in the local base newspaper and also places copies in high traffic areas, like the local exchange, commissary or recreation center.

The weekly schedule should include the following:

- Day and time of broadcast
- Program title
- Program type and a brief synopsis of the show (optional)

The layout of the weekly schedule will be different from the master program schedule, but as shown in figure 8-14, the information is usually listed first by day and then by time.

All the different sources available to you as an AFRTS television programmer provide a potent pool of programming material that any commercial station would envy. Combined with careful audience research and an understanding of what those figures mean, the military programmer has all the necessary tools to program an effective command information vehicle—a vehicle that gives those serving overseas or onboard ship a quality taste of home.

RADIO PROGRAMMING

Learning Objective: *Recognize the principles capabilities and requirements of radio programming.*

As with television broadcast programming, radio programming begins with **knowing your audience**. Also, an audience survey is essential in evaluating the effectiveness of your station. In programming for the radio, you must satisfy the individual tastes and preferences of the listening audience, just as you would with television. Armed with the results of your survey, you are better able to decide what programs should be broadcast at what time.

You must also understand the audience appeal of the available programs. Begin by reviewing the list of programs available to your station. AFRTS-BC publishes (quarterly) a program ratings form (fig. 8-15) that lists programs issued to AFRTS outlets. This form can tell you the program type, length and programming priority.

If you are not familiar with a particular program, be sure you listen to it. As you familiarize yourself with a program, keep in mind the audience segment to which it might appeal. Because of the uniqueness of local live time shows, it is important to your programming decisions that you become familiar with these products.

MON	TUES	WED	THURS	FRI
1500 General Hospital	1500 General Hospital	1500 General Hospital	1500 General Hospital	1500 General Hospital
1600 Sesame Street	1600 Sesame Street	1600 Sesame Street	1600 Nickelodeon	1600 Tarzan
1700 Donahue	1700 Donahue	1700 Donahue	1700 Donahue	1630 Cartoons
1800 ABC News	1800 ABC News	1800 ABC News	1800 ABC News	1700 Donahue
1830 TV2 News Watch	1830 TV2 News Watch	1830 TV2 News Watch	1830 TV2 News Watch	1800 ABC News
1900 Jeopardy	1900 Jeopardy	1900 Jeopardy	1900 Jeopardy	1830 TV2 News Watch
1930 Baseball: Blue Jays vs Angels	1930 Growing Pains	1930 Facts of Life	1930 Newhart	1900 Jeopardy
2200 TV2 New Watch	2000 Fame	2000 Highway to Heaven	2000 Airwolf	1930 Silver Spoons
2230 Tonight Show	2100 Hill Street Blues	2100 Hunter	2100 Dallas	2000 The A-Team
2400 Sign Off	2200 TV2 News Watch	2200 TV2 News Watch	2200 TV2 News Watch	2100 Falcon Crest
	2230 Tonight Show	2230 Tonight Show	2230 Tonight Show	2200 TV2 News Watch
	2400 Sign Off	2400 Sign Off	2400 Sign Off	2230 Tonight Show
				2400 Sign Off

Figure 8-14.—Sample weekly schedule as published.

AFRTS RADIO WINTER 1992 PROGRAM RATINGS FORM

Attention Station Manager/Program Director:

1. Use one copy of this ratings form to provide quarterly program evaluation to AFRTS Radio.
2. Line out programs not broadcast at all. Indicate if programs are used only on FM (or other secondary service) by writing "FM" next to the program.
3. A "1" rating is the lowest score. A "5" rating is the highest score.
4. Sign the form. Return it to AFRTS Radio, 10888 La Tuna Canyon, Sun Valley, CA 91352-2098 before 15 April along with a copy of your radio schedule.

25 MINUTES FIVE TIMES A WEEK

JIM PEWTER (MU)	1 2 3 4 5
RETROTRAXX (MU)	1 2 3 4 5

30 MINUTES FIVE TIMES A WEEK

JAZZ BEAT (MU)	1 2 3 4 5
RADIO THEATRE (D)	1 2 3 4 5

25 MINUTES ONCE A WEEK

CROSSCURRENTS (R)	1 2 3 4 5
IN THE 1 GOSPEL (R)	1 2 3 4 5
LET GOD LOVE YOU (R)	1 2 3 4 5
LIFT YOUR HEART (R)	1 2 3 4 5

55 MINUTES ONCE A WEEK

*OFF THE RECORD (MU)	1 2 3 4 5
*HEADBANGERS (MU)	1 2 3 4 5
DOUG ORDUNIO (MU)	1 2 3 4 5
GOLDEN DAYS (V)	1 2 3 4 5
KING BISCUIT (MU)	1 2 3 4 5
IN THE STUDIO (MU)	1 2 3 4 5

55 MINUTES FIVE TIMES A WEEK

*CHARLIE TUNA (MU)	1 2 3 4 5
*DON TRACY (MU)	1 2 3 4 5
*GENE PRICE (MU)	1 2 3 4 5
*HARRY NEWMAN (MU)	1 2 3 4 5
*LARITA SHELBY (MU)	1 2 3 4 5
*MARY TURNER (MU)	1 2 3 4 5
*JOE REILING (MU)	1 2 3 4 5
LAURIE ALLEN (MU)	1 2 3 4 5

30 MINUTES ONCE A WEEK

BAPTIST HOUR (R)	1 2 3 4 5
HERALD OF CHRIST. SCI. (R)	1 2 3 4 5
LOVE ON THE ROCK (R/MU)	1 2 3 4 5
ROLLER COASTER (R)	1 2 3 4 5

110-220 MINUTES ONCE A WEEK

*DR DEMENTO (V)	1 2 3 4 5
*THE COUNTDOWN (MU)	1 2 3 4 5
*DAVID SANBORN (MU)	1 2 3 4 5
*AM DANCE TRAXX (MU)	1 2 3 4 5
*DICK CLARK (MU)	1 2 3 4 5
*AMERICAN TOP 40 (MU)	1 2 3 4 5
*AM COUNTRY COUNTDOWN	1 2 3 4 5

STATION MANAGER COMMENTS: _____

STATION MANAGER'S PRINTED NAME	Outlet/Location
--------------------------------	-----------------

* = PRIORITY PROGRAMS
D = DRAMA
MU = MUSIC
R = RELIGIOUS
V = VARIETY

Figure 8-15.-AFRTS radio program ratings form.

PEAK PERIODS

The time blocks may vary from location to location, but these peak listening periods generally occur Monday through Friday during three dayparts:

- **Morning drive time.** People are waking up, planning for the day and driving to work or school. Programming should be up-tempo. This is when they want news and information concerning the weather and the activities of the day.
- **Midday drive time.** Fewer sailors and marines listen. However, news is once again highlighted at noon. This period falls during the lunch break, and many people tune in for both information and entertainment.
- **Afternoon drive time.** Finds people driving home from work and tends to attract younger audiences out of school. The music generally increases in tempo while the emphasis shifts back to news, time and updates on the happenings of the day.

Nonprime-time and “fringe” time dayparts may also be identified as useful in making programming decisions.

OTHER SIGNIFICANT DAYPARTS

Now that the common prime-time periods have been identified, it will be helpful to consider other periods of the broadcast day with regard to audience activity.

- **Time segments after morning drive and midday drive.** These periods often represent the times when the majority of the audience is occupied (working or at school). Other audiences that can be served during this period include family members, hospital patients, mess personnel, and so forth. Onboard ship and in many workshops ashore, the radio will still be on. But in general, there will be a smaller number of listeners so AFRTS-BC programs could be scheduled in this period instead of the live shows of your station.
- **Time segments after afternoon drive.** Audience listening habits will become more static. Listeners who are going to be away from their radios during the evening will have completed their preparations and have already left or they

may be watching television. Normally, those listeners who remain will continue to be attentive for at least part of the evening.

SCHEDULING PROGRAM MATERIAL

It is generally accepted, both in commercial and military broadcasting, that prime-time programming should be directed to the target audience, regardless of how diverse the audience makeup. Because music is the most important type of radio program and music “sells” the information, a DJ show is the best vehicle for that information. This idea can be fine-tuned to consider the needs of a station’s immediate audience. As a result of geographic separation, NBS detachments must respond to different audience needs than the network or key station. The best way to meet these local needs is with a locally produced DJ show.

Local Live Music Shows

The local live DJ show should include information of immediate interest to the local community. This reinforces the purpose of scheduling local live time in prime-time. An AFRTS-Arbitron survey concluded that the best way to meet the varied tastes of the military audience was with a “mixed music” format—a skillful blend of top-40, country, urban and adult contemporary music. If your survey indicates audience interest and your station has the capability to counter program (explained later), there might be a situation calling for programming other than mixed music in local time. The AFRTS-Arbitron survey concluded that country was also a significant format, and considering programming strategies, might be a viable prime-time local show format.

Given sufficient manpower and audience interest, local live DJ shows can be slotted at times in the schedule other than prime time. However, local live prime-time should be programmed first. The following are additional considerations when you program local live time:

- Audience survey results indicating local prime-time (when to schedule)
- Audience survey results showing music preference (what to schedule)
- Station manpower resources (how to work it)
- Requirement for percentage utilization of AFRTS-BC package that might limit local time

AFRTS “CANNED” Shows

The bulk of your radio programming is made up of syndicated shows furnished by AFRTS-BC. Refer to the quarterly AFRTS radio program ratings form for a list of available material. These materials are categorized according to the AFRTS distribution scheme (See DoD 5120.20-R for the procedures to manage AFRTS radio program materials).

This material should be programmed according to the needs of your audience and the capability of your station to provide locally produced shows. It should not be used in prime-time if a local show can substitute. This programming is primarily blocked horizontally, but a few shows are vertically blocked because of their length and frequency (see figure 8-15; The Countdown, 110-220 minutes once a week).

Each program shipment contains many types of programming to meet specific audience needs and to provide a variety of program sources. Some of these are as follows:

- **DJ shows of various music formats.** These are meant to afford listeners who like one particular type of music the opportunity to listen to a solid hour of top-40, album rock, country, urban or some other type of music. On the average, about 75 percent of the programs in the AFRTS-BC package are 55 minutes in length.
- **Special programming from the package that does not fit music or drama categories.** There are five-minute information shows that can be used to round out a half-hour or hour segment. Documentary material may occasionally appear in the weekly shipment.

This mixture of formats and show types allows us to successfully please the majority of our listeners at those times we have access to them.

The AFRTS-BC canned shows also solve a manpower problem by furnishing the majority of material for the programming day.

News and Sports

The AFRTS-BC audio line is the cornerstone of all field news and sports activities in AFRTS. It operates 24-hours a day, providing news and sportscasts and live coverage of events, as well as commentaries and analysis. This is supplemented by local live news and

sportscasts when manpower and news sources allow it. The most common news vehicles are as follows:

- The five-minute newscast scheduled on the hour which is designed to provide “headline” news to the audience
- Expanded radio newscasts scheduled in prime-time which are an in-depth treatment of news topics covered in a five-minute newscast

The short newscast is a scheduling constant at NBS detachments which provides information in a palatable form. However, depending on your survey results, the expanded news block may be more desirable. Expanded news might include a lengthened newscast, a sportscast, weather and in some cases, news commentary.

MASTER PROGRAM SCHEDULE LAYOUT

To lay out the master program schedule, the programmer should make up a schedule form to serve as a work sheet that can be duplicated for future use. Doing this will save the programmer time and effort when the schedule is changed. (This assumes that the programmer does not have access to a computer program set up for programming, such as ONET.)

The program schedule work sheet lists programming time blocks vertically, as in figure 8-16. Then, days of the week should then be listed horizontally. This layout enables you to horizontally and vertically block your program material in a manner that will be readily understood.

In filling in the work sheet, you need only to write the program name in the appropriate day/time block and then draw an arrow to the end of the program block. As figure 8-16 shows, this graphically indicates horizontal and vertical program blocks.

Before you schedule program material, you must know the length of the program and how many times a week it is to air. This will ensure that the schedule on paper works out in real-time programming.

Once you have completed the work sheet and checked to make sure the program times are correct, transfer the information to a more formal master program schedule sheet (see figure 8-17). Each master program schedule must contain the following:

- Day and time of broadcast
- Name and type of program
- Length of each broadcast

	MON	TUES	WED	THUR	FRI	SAT	SUN
2400	← 15 MINUTE NEWS						→
	← CBS MYSTERY THEATER					LIVE LOCAL SHOW	
0100	PETE SMITH					AT 40	ACC
0200	MARY TURNER					AT 40	ACC
0300	DON TRACY					AT 40	ACC
0400	GENE PRICE					AT 40	TOM CAMPBELL
0500	THE MORNING SHOW					SWINGING YEARS	
0600	← 30 MIN NEWS (WITH PAUL HARVEY)					NEWS, SPORTS, FEATURES	BLACK BEAT
	THE MORNING SHOW (live/local)					BAIT OF EDEN	SCAN
0700	THE MORNING SHOW (live/local)					SAT. MORNING SHOW (local)	COUNTRY CROSSROADS
0800	CHARLIE TUNA						BANNERS. FAITH
0900	CHARLIE TUNA					ALL THAT JAZZ	AMEN CORNER
1000	PETE SMITH					KRIS E. STEVENS	HISTORY R & ROLL
1100	MARY TURNER						SUNDAY MORNING SHOW (local)
1200	← 30 MIN NEWS, SPORTS, FEATURES						NEWS w/ HARVEY
	JIM PEWTER					FOCUS ON THE FAMILY	LOVE ON THE ROCK
1300	CHRIS LANE					DOUG ORDUND	ACC
1400	DON TRACY					AT 40	ACC
1500	HARRY NEWMAN					AT 40	ACC
1600	THE AFTERNOON SHOW (live/local)					AT 40	HUMBLE HARVE
1700	THE AFTERNOON SHOW (live/local)					AT 40	
1800	← 30 MIN NEWS, SPORTS, FEATURES						TOM CAMPBELL
	JAZZ BEAT					LARRY SCOTT	
1900	WOLFMAN JACK					SOUL SURVEY	
2000	LOUISE FOSTER					DICK CLARK	LIVE FROM GILLEY'S
2100	GENE PRICE					KING BISCUIT	30 MIN NEWS
2200	← 15 MIN NEWS					OFF THE RECORD	T. FIELDS
	NIGHT MOVES (live/local)						SUNDAY NIGHT SHOW
2300	NIGHT MOVES (live/local)					SAT. NIGHT SHOW (local)	(local)

Figure 8-16.-Program schedule work sheet (radio).

STATION WEEK AIRED UNIT NUMBER		AFRT	MASTER SCHEDULE RADIO				(SAMPLE — PARTIALLY COMPLETED)
LOCAL TIME	SUN	MON	TUES	WED	THUR	FRI	SAT
0700	NEWS-S	NEWS	NEWS	NEWS	NEWS	NEWS	NEWS
0705	OPEN DOOR RU	S	S	S	S	S	S
0715		THE MORNING SHOW S-RL	THE MORNING SHOW S-RL	THE MORNING SHOW S-RL	THE MORNING SHOW S-RL	THE MORNING SHOW S-RL	THE MORNING SHOW S-RL
0730	BANNERS OF FAITH RU						
0800	NEWS-S	NEWS-S	NEWS-S	NEWS-S	NEWS-S	NEWS-S	NEWS-S
0805	CROSS CURRENT RU	CHARLIE TUNA RP	CHARLIE TUNA RP	CHARLIE TUNA RP	CHARLIE TUNA RP	CHARLIE TUNA RP	THE COUNTDOWN RP
0830	LOVE ON THE ROCK RU						
0900	CHURCH SERVICES R	NEWS-S	NEWS-S	NEWS-S	NEWS-S	NEWS-S	NEWS-S
0905		HARRY NEWMAN RP	HARRY NEWMAN RP	HARRY NEWMAN RP	HARRY NEWMAN RP	HARRY NEWMAN RP	THE COUNTDOWN RP
0930	SALT LAKE CHOIR RU						
1000	NEWS-S	NEWS-S	NEWS-S	NEWS-S	NEWS-S	NEWS-S	NEWS-S

SOURCE: S – STUDIO
 RL – RADIO LIBRARY
 RU – RADIO UNIT
 RP – RADIO PRIORITY UNIT
 R – REMOTE

Figure 8-17.-Master program schedule sheet (radio).

- Number of times broadcast each week
- Source of program

WEEKLY SCHEDULE

The weekly schedule differs from the master program schedule in that operational information is left out while program highlights are included. These program notes must be brief, but if space permits, should be enough to attract the interest of the audience. This is basically the same as the weekly television schedule discussed earlier.

Audience surveys and their data are important considerations when you plan programming strategies. Your knowing how to produce and analyze survey data is obviously a major part of being a broadcast supervisor. However, for the print journalist and the public relations practitioner, understanding survey production and how it functions is also paramount. If the senior journalist and PAO are ever to achieve the “work smarter, not harder” catch phrase, each must understand and use the information in Chapter 9 on a regular basis.

TACTICS AND SCHEDULING

In the “Television Programming” section of this chapter, we covered the two techniques of program blocking: vertical and horizontal. For the full week of radio programming, using both vertical and horizontal blocking techniques is most often seen (fig. 8-16).

As with television programming, vertical blocking is arranging your program segments for a one-day period in a vertical, or up and down fashion. Scheduling two consecutive hours of *The Countdown* at 0805 on Saturday would be to vertically block the show.

Horizontal blocking is arranging your program segments for two or more consecutive days so that repeat programs form horizontal, or left to right lines. Scheduling the 55-minute *Charlie Tuna* program at 0805 for five consecutive days is an example of horizontal blocking.

On a master radio program schedule you will have both vertical and horizontal blocking, depending on the scope of your consideration. The program blocking for the day would be vertical, and two or more consecutive days would be horizontal.

NBS detachments are unique in that many military communities are often served by one radio station. The tastes and preferences within these communities are diverse. To better meet these needs, many NBS

detachments are equipped with both AM and FM stations. Considering your target audience is only available at certain times of the day and that there is a shortage of radio entertainment sources to suit their diverse tastes, counter programming (simultaneously scheduling programs with different appeal) the AM/FM schedule offers an innovative way to satisfy those special audience needs.

Traditionally, the AM service involved a program schedule of lead prime-time music shows and blocked AFRTS-BC produced programs during prime time. When the FM-stereo service was introduced, it featured only “beautiful music” and was usually completely automated. This type of counter programming allowed the station to serve the typical AM radio listener who enjoyed a contemporary sound while satisfying a special interest group who preferred a more sedate music sound. Since the AFRTS-Arbitron survey found that the bulk of the beautiful music format audience was over 35, it also made the job of communicating command information easier. The message could be aimed toward either the under-35 or over-35 segment and handled in a manner that best communicated to them.

The young adult in the military of today has grown up listening to rock and other contemporary music on FM-stereo. Advances in technology and lower prices have brought good quality FM-stereo receivers within the reach of most of the audience. Considering this audience expectation of how FM-stereo should sound, many NBS detachments counter program less traditionally.

To be responsive to the current audience preference for a contemporary-formatted FM service, some NBS detachments are programming local live contemporary music shows according to local audience tastes. Contemporary format AFRTS-BC canned shows, directed at special interest audience segments, are also scheduled on FM.

The contemporary sound of the FM service is counter programmed on AM with beautiful music and adult contemporary canned shows from AFRTS-BC. Local live shows continue with the mixed music format. This counter programming allows you to serve more special interest groups with programs tailored to their various tastes. Your station’s latest audience survey is invaluable in discerning special interest groups and their listening habits. This data can show you if there is a need to counter program, and if so, to what extent.

As a broadcast supervisor, you have to consider the additional manpower needed to perform more local live

programming or operate master controls for both AM and FM services.

If you decide to counter program your AM/FM services, first consider two points:

- Do not abandon the beautiful music format. It is an available source that satisfies a significant audience segment.
- Do not turn your FM facility into an album oriented rock (AOR) station. It is too valuable a medium to limit its appeal to only one audience segment.

PRODUCTION

Learning Objective: *Understand the principles, activities and personnel requirements of broadcast production.*

When people talk about broadcasting, they most often mean news programs or documentaries. These two formats of broadcast communication are in fact what we, as Navy broadcast journalists, primarily use to convey our messages. This section of the chapter details the procedures and techniques a supervisor must be skillful in to lead a broadcast production team.

BASICS OF BROADCAST LIGHTING

Just as in still photography, videography is the art of controlling light. Most of the basics of photography, such as composition, exposure and lighting, transfer to videography and should be followed where applicable. However, there are specifics of video production that must be addressed.

Currently, broadcast quality video cameras are set up to reproduce colors accurately at 3200 degrees Kelvin (3200°K). Color temperature is also measured in degrees Kelvin and 3200°K is the color temperature produced by tungsten halogen lights. (Tungsten halogen lights are the most widely used source of artificial light in the broadcast industry.) If the light entering the camera lens is less than 3200°K, then the video product will have a reddish hue, such as when you are shooting indoors under incandescent lighting (about 2800°K). If the light is more than 3200°K, such as when you are shooting outside in bright sunlight (about 5500°K), the video product will look green to blue in hue. Your understanding these changes in color temperatures from various light sources is of paramount importance because you cannot get a true “white balance” with your video camera unless your camera is “seeing” light at

3200°K. The white balance is defined as the absence of color at white, and in a sense, is used by the camera to set the standard of its color reproduction to match what the human eye perceives as color. To get this absence of color for white at different light levels, there must be some sort of color temperature compensation when you are not shooting at 3200°K. That compensation is done by the use of filters.

Filters

The filters on most video cameras currently being used by Navy journalists are placed just behind the lens of the camera and are there to control the color temperature of light entering the camera. These filters are held in place by a filter wheel and are usually numbered one through four. Sometimes a fifth position is used to totally eliminate light from entering the camera and is used the same as a lens cap would be used. The positions and numbering of the filters will vary from camera to camera; therefore, close scrutiny of the operator's manual is advised to enable the correct choice of filter for a given lighting situation. The following list shows the filters most commonly found on broadcast quality cameras:

- **Fluorescent light filters.** Light source is approximately 4500°K. Shooting without the proper filter produces a greenish to bluish hue. (Many cameras have two fluorescent light filters. One for the 4500°K color temperature and one for daylight fluorescent tubes with a color temperature of approximately 6500°K)
- **Neutral-density filters.** This filter has no effect on the color temperature of the light entering the camera, but it does reduce the amount of light reaching the imaging sensors of the camera. This reduction in exposure maybe used to reduce the depth of field of your shot or to simply reduce the amount of light while you are shooting under very bright conditions.
- **Direct sunlight and dusk/dawn filters.** A direct sunlight source is approximately 5400°K. Shooting without the proper filter in such a situation produces a bluish hue. As a rule of thumb, use this filter an hour or so after sunrise and an hour or so before sunset. During the time periods just before sunset and just after sunrise, the natural light color temperature is usually very close to the camera's optimum color setting of 3200°K and taping can proceed with a colorless

filter. Use a color temperature meter to determine the exact temperature.

NOTE: Always make a color temperature meter reading when in doubt of what filter to use and make sure the reading comes from the light falling on the subject. If the subject is someone's face, then take the reading within a foot or so of the subject's face. This enables the color temperature meter to read, accurately, the light falling on the subject.

Lighting for ENGs

Using ENG lighting for every stand-up is a rule often made by news directors. It assures proper and similar coloring of all talking head skin tones seen on the program and prevents the odd blue, green or red hued interviewee from appearing in reporter's stories. This is because all facial shots will be shot under a 3200°K tungsten halogen light source and will give the program a professional "downtown" look. This is not to say a naturally lighted interview or stand-up cannot be used, but such lighting should be used for an effect and not because the ENG team did not want to bother with lights.

For most indoor shoots, there will be a ceiling or an overhead within eight to 10 feet. This allows you to bounce light off the ceiling onto your subject, which produces a softer, more natural appearing light. It appears more natural because the human eye is used to having its light source come from above as it does in nature. If you cannot bounce the light, such as in a gymnasium or in a ship's compartment with all sorts of light catching pipes and wires in the overhead, you can still avoid the "news light glare" by using a screen or a scrim (diffuser) on the light.

Night ENG Lighting

The first impulse of shooting at night is to overlight the subject. Keep in mind that the more you light the subject, the more the contrast produced between the subject and the background. If you are shooting a stand-up in front of an evening ship arrival, overlighting will make the stand-up look as if it were taking place in a blacked out studio. A single diffused camera-mounted light is usually sufficient in such a situation.

MICROPHONE USAGE

There is one golden rule concerning the use of microphones in broadcasting: place the microphone where you will get good audio from the subject you are shooting. That seems obvious, but the experienced news

director knows how often the ENG team will come back with muffled sound. Most often the cause of this is the sound coming from a camera-mounted microphone when a lavalier microphone clearly should have been used. Or perhaps the lavalier microphone was hidden so well the speaker's voice could not penetrate the layers of clothing it was stuck to.

Placing the Microphone

Remembering what you just read in the preceding paragraph, the microphone should be kept from becoming too great a part of the video image in your stories. For the vast majority of ENG shoots, a lavalier microphone can be clipped on the reporter or the interviewee in such a way as to not distract the viewer's attention. Usually interviewees are more than willing to slip the lavalier up the front of their shirts and clip it on the neckline. When this is not possible, such as when shooting a busty woman in public, simply bring the microphone around to the front of the subject from their backside and clip it to a fold in the subject's clothes. You might have to make a wrinkle to have a fold, such as in the case of someone wearing a crew neck T-shirt, but this is certainly preferable to using the audio from a camera microphone. Camera-mounted microphones should be used for natural sound and not for picking up voices that will be used as sound bites. Also, be careful not to let clothing or chins slap against the microphone during the shoot. This will sound like thunder on the tape and ruin your efforts.

Conferences and Panels

As a Navy news supervisor, you will undoubtedly be called on to cover news conferences and other news events involving more than one speaker at a time. Obviously, if a panel discussion is taking place within your studio, each speaker should be fitted with a lavalier or a wireless microphone. However, on ENG shoots where this is not possible, the following are a few tips for you to ensure good quality audio:

- Know the distance from where your camera will be to the talking members of the conference and bring along enough microphone cord to go between your camera and the subjects. This is best accomplished by visiting the sight the day before (if possible) or by arriving as early as possible. (Arriving early will also get you the best spot to shoot from.)
- Arriving early will also let you establish a rapport with the speaker or speakers. This might make

them more likely to address you when they start speaking and that will give you the better looking sound bite.

- Most press conferences will have a microphone stand or a multi-box already setup for the public address system. **DO NOT SET YOUR MICROPHONE IN FRONT OF THE PUBLIC ADDRESS SPEAKERS!** This will produce over-modulated sound. If you do not have a place for your own microphone stand to be placed, clip your microphone onto a microphone already in place. Your lavalier clip should clamp nicely on the cord of someone else's microphone.
- **Avoid taping the microphone to the lectern that the speakers will use.** Most speakers will tap, grab or shuffle papers on the lectern surface, and if your microphone is taped to the same surface, you will get a lot of noise in your audio.
- **Always check your audio on the VU (volume-units) meter and confirm it with an earplug.** Never trust a dancing needle on the side of a camera. You may be just picking up the rustling of your own jacket from the camera microphone. Listening with an earplug will also let you check the quality of the sound and not just the volume.
- **Keep quiet during the shoot.** Nothing is more infuriating in the editing room than having a great sound bite ruined by the giggle or gabbing of the news team. You may think a soft whisper will not be picked up by the microphone or could not possibly make its way onto the finished product, but it will and can.

VIDEO EDITING

The basic editing techniques described in the *JO 3 & 2* training manual give you an idea of what the pieces of the editing puzzle look like. In the following section, you will get a working knowledge of how to use those skills learned earlier in your career and an understanding of the editing process that will make your job of training fledgling broadcast journalists easier.

Time

Editors must be aware of two "time" concerns. The first is the journalist's old nemesis, "The Deadline." Much of Navy video editing takes place within relatively leisure deadlines of days. These are feature

pieces that are timely within a few weeks of the event. However, when you are working at an NBS detachment or a large afloat command that produces a nightly news program, you will know what the word deadline means. Time is the demon on the shoulders of the video editor. If the photographer did not shoot in sequences or shot 20 minutes of tape for a 90-second story, the editor will have to search the entire tape for usable material.

The second time concern is called filmic time. This is the compression of hours, days or even years of real time into a minute or two-minute story. The passage of time in the movie *Gone With The Wind* spans the entire Civil War, but of course, the movie only takes three hours to view. Again, with the use of cutaways and cut-ins and correctly taken shot sequences, compressing real time to filmic time is an easy and natural process for the editor. For example, the building of a bridge on your base took eight months. During the construction phase you have done stories about the work and in the end you can do a final story showing the entire eight-month construction process within a minute or so of filmic time.

Time Savers

Most Navy broadcast journalists will act as reporter, editor and often even as camera operator during their own ENG shoots. This is also the norm for civilian news organizations that employ "one-man-band" news bureaus in various towns within their general area. When you are in such a situation and a deadline is to be met, the following story production process works best.

You already know the gist of the story and the angle you are going to take with it because you have been thinking about it since you received the assignment, did whatever background research possible and finished the last interview. Now it is time for you to sit down with your notes you took during the interviews and decide what sound bites will best enhance the story. Determine the exact time length of these sound bites as well as your stand-ups and proceed to write the rest of the story. If you are working for a newsroom that wants intros written by the reporter, then write the intro last. Intros are supposed to be the hook to keep the viewer interested in the upcoming story and are not to be used as a dumping ground for information the reporter could not figure out how to put into the story.

Once you have your narrative written, read it aloud and time it. This time amount, plus the lengths of your stand-ups and sound bites, will give you the length of your story minus any cold start video openings, the short

video ramp in the beginning and the video tail at the end. Both the ramp and tail of a news story should be only two or three seconds of video with natural sound. This is done to let the switcher in the control booth put the story on the air without airing black or missing the first words of your story.

Outs are written for the anchors to read as a way of easing the transition from story to story or as seques into another section of the news show. Like intros, outs are not to be written because the reporter could not condense his story to an acceptable length. Most often intros and outs are written (or at least rewritten) by the anchors so the voice is in the news anchor's own style.

SCRIPTWRITING

The basics of broadcast writing are known to all journalists through the efforts of DINFOS and the *JO 3 & 2* manual. The following guidance helps the experienced broadcast journalist train staff members in the peculiar world of television writing.

The scriptwriting process for news stories must always begin with pictures. (Remember, the previously mentioned **time saver** technique of story editing is to be used only when meeting crushing deadlines.) As stated earlier in this chapter, a story with pictures just flopped on top of it as "cover video" is radio news with pictures. This is a hard concept to understand for most journalists, so spend some time on this next paragraph and think about it over and over in your mind until every time you start the reporting process in television, you do not fall into the announcer mentality (that is, thinking of words before pictures).

Television news, unlike radio news, is not the simple transmission of facts to a listening audience. In radio news, the spoken word can be used as a one dimensional vehicle to relay information from point A to B (reporter to audience). Television has to be a reconstruction of the news event itself. You may have all the facts on hand, but it will not interest an audience, nor will the audience even possibly understand it if you use words (script) as your primary information transmission carrier. You must take the viewer to the scene and **show** him what is going on. People **watch** television news to see what is happening, not to hear what is happening. The video is the base from which the television journalist must work. Along with this basic video information channel, the journalist then uses narrative and sound effects to carry additional illuminating information and details.

An example of this would be an individual watching a story about the rising number of welfare recipients in the United States and then **seeing** some image that shows him that fact. In this scenario, the following depictions would be appropriate: pictures of recipients picking up their checks, shots of how life changes for a family when Dad loses his job or graphics (bar chart) that display the increase in welfare recipients compared to tax increases.

NEWS

Learning Objective: Understand the principles, activities and personnel requirements of newsroom organization.

What is or is not news is a discussion most journalists started having during "A" school and will continue to have until they die. In this section, we simply state that news at your station is going to be what you, as the supervisor, decide it to be. For example, the requirements for a news story to air on Navy News This Week will need to be of Navy-wide interest while the news peg for a local story will be very different most of the time. If you are working at an isolated duty station, such as Adak, Alaska, news is going to mean primarily sports and family oriented events (a typical small town news format). The reasons for that particular decision is based on the large family population and the large unmarried, predominately male, barracks population. The faces of children and sport activities were what the audience wanted to see (that information is based on, of course, various audience surveys). You have to know your audience and satisfy their needs to "sell" them command information. (World and national news is part of the command's information package in this discussion). Think of command information as the product that must be sold to keep the station open.

NEWSROOM ORGANIZATION

As always, the organization of any activity in broadcasting depends on the specific requirements and the available manpower. Therefore, for the purposes of training, we will discuss the positions needed to complete a nightly half-hour news requirement. Usually, such a demand is made when the manpower consists of the following: a PH2 or below to help fill the ENG shooting and editing roles, a JO1 or JO2 as news director/assignment editor and two JO2s or below as reporters. (Often an IC technician is added to the newsroom as the ENG gear caretaker or trouble shooter).

NEWS DIRECTOR/ASSIGNMENT EDITOR

As the station OIC or operations head, you will have to think of the news director/assignment editor as your right-hand man. This petty officer will be the eyes and ears of your station and the decisions he makes will make or break the image of your detachment. The news director/assignment editor of a nightly news program will always make assignments that day for that night's news. This is necessary for him to avoid a strictly happy talk format of canned ENC packages. However, the news director must also plan ahead to develop those stories that will require some research. The best way to keep assignments in everyone's mind and to enable such planning as, gathering background material and thinking about shot sequences, is to have an assignment status board. This may be a chalkboard or fancy plexiglass arrangement that is lined off to show days of the week reporters names and dates due for the story listed. This will also give the news staff quick and easy access to what is happening as well as when ENG shoots maybe scheduled.

Assignment editors are made for the grind of finding news. They must constantly think of how to till that nightly news hole. Some good places to look for stories are as follows:

- **Beat calls.** First and foremost, use the beat call system to keep in touch with your audience and news sources. Make a list of every important office or influential person that could possibly generate or inform you of news and call them once every week. All successful newsrooms will do beat calls to keep the channels of communications open between your newsroom and the public. (One harried and successful civilian journalist in North Dakota, of all places, made over 400 beat calls to various news sources every month. That is commitment!)
- **Calendars with historical notations.** A good newscast will have one or two things in history (Navy or otherwise) for each day of the year. Sure, some of the events are downright strange, such as the development of the Hula Hoop, but think back to television reports civilian professionals did on that day. You would have thought the Hula Hoop was a religious icon.
- **Print publications.** Read the paper and weekly news magazines. Localizing *Navy Times* stories should be a weekly effort of any NBS detachment. For example, the story about COLA

cuts in *Navy Times* will provide the background for a story featuring a young sailor and his family on your base to describe how the cuts will affect his family. Put a human face to every story.

How much of a news hole is there to fill? For most military stations, the news hole remains stable because the commercials are all command information spots. For a typical half-hour news show, a time sheet might look like those displayed in figure 8-18. The exact nightly format should be left open to the news director and should remain as flexible as possible so as not to bore the audience with the same, down to the second format each night.

REPORTERS AND PHOTOGRAPHERS

For the most part, reporters and photographers are interchangeable at military stations. After some basic training, there should be no reason why a PH3 cannot write the script for a news package or why a JO3 cannot shoot an evening basketball game for tomorrow night's sports.

BASIC VIDEO NEWS

Many news directors have found the PH rating, because of its more in-depth training in visual imagery, to be a better source of broadcast journalism stories than many DINFOS trained journalists. For most photographers there is no tendency to write the story and then go out and find the pictures. They correctly assume, by their nature, that it is the pictures that will tell the story in television. Remember, train your reporters and photographers to be photojournalists. That means they must tell the story visually first and then add the natural sound and sound bites to a script. You want neither talking books nor picture radios. You want a visual story with a beginning, middle and end that is backed up with sound and words. Remember to tell all your reporters to keep this in mind whenever they work in television news. A good training technique for you to develop this sense of visual story telling is to have each of your sailors shoot a feature story that will have no script or sound bites. This technique is used in just about every university that teaches movie making or photojournalism and is now becoming more accepted in the best broadcast journalism schools in America.

Sequence Your Shots

Researchers have shown that when you look at an object, you first see it in relation to its surroundings, then as a single object and then various parts of the single

**LOCAL NEWSCAST
TIME SHEET "A"**

<u>SOURCE/LENGTH</u>	<u>RUN TIME</u>
Video intro (:15)	18:00:00
World/national news (5:00)	18:00:15
Spots (2:30)	18:05:15
Local news (9:30)	18:07:45
Spots (2:30)	18:17:15
Weather (3:15)	18:19:45
Spots (2:00)	18:23:00
Sports (4:30)	18:25:00
Ending shot/credits (:30)	18:29:30
END OF SHOW:	18:30:00

Figure 8-18.-Local newscast time sheet.

**LOCAL NEWSCAST
TIME SHEET "B"**

<u>SOURCE/LENGTH</u>	<u>RUN TIME</u>
Video intro (:10)	18:00:00
Local news (6:20)*	18:00:10
Spots (1:00)	18:06:30
World/national news (4:00)	18:07:30
Spots (1:30)	18:11:30
Sports (4:00)	18:13:00
Spots (2:00)	18:17:00
Weather (2:00) (On-air segue)	18:19:00
News (3:00)** (On-air segue)	18:21:00
Ending shot/credits (1:00)	18:24:00
Pre-recorded community events (5:00) (chat show)	18:25:00
END OF SHOW:	18:30:00

* — Many overseas locations use local news as the primary hook to gain viewership. This is a proven technique practiced by many successful small and medium market news programs.

** — Very often this segment features news "on the lighter side."

(Note: An on-air segue consists of a very brief dialogue between anchors followed by a camera shot change.)

Figure 8-18.—Local newscast time sheet-Continued.

**LOCAL NEWSCAST
TIME SHEET "C"**

<u>SOURCE/LENGTH</u>	<u>RUN TIME</u>
Video intro (:10)	18:00:00
World/national news (4:00)	18:00:10
Spots (1:00)	18:04:10
Local news/weather (5:00)*	18:05:10
Spots (1:00)	18:10:10
Sports (3:30)	18:11:10
Ending shot/credits (:20)	18:14:40
END OF SHOW:	18:15:00

* — If desired, you can segue into a short weather segment (with CG graphics) toward the end of the local news segment.

Figure 8-18.-Local newscast time sheet-Continued.

object. That is exactly what you should do when you shoot your news stories. It does not mean you may not start a package with an extreme close-up of a sweaty and straining face and then slowly pull back to reveal a weight lifter training for the Olympics. Just remember, effective story development allows the mind to work while viewing your story the same way it does naturally every day. That way, your information will not be interrupted by the mind of the viewer trying to piece together several unrelated video cuts.

Show Your Point

Whatever the gist of your story the main point must somehow be shown to the audience. As an example, if the point of your story is that 400 would-be Navy recruits were turned down for naval service this year due to AIDS, you can do a stand-up in front of a mothballed destroyer and draw the following comparison: "It takes 400 sailors to man a ship of this size, and that is how many recruits were turned away from naval service due to AIDS this year."

FIELD SHOOTING TECHNIQUES

By the time a JO2 or JO1 starts to study for JO1 or JOC, he will already know the basics of photography. This section will relate some of the specific video shooting techniques that are proven over time and practiced by all professional news photographers.

Tripod

Use a tripod whenever possible. Nothing looks more amateurish than shaky hand-held video. There are very few situations that require a photographer to "John Wayne" a \$30,000 Betacam on his shoulder and shoot a stand-up. With that being said, when you are in a situation demanding that you handhold the camera, use your body as a tripod. Leaning against a wall while placing your weight on the outside foot will give you good stability.

Another technique is to kneel down with your buttocks resting on the heels of your feet. This will also give you a different angle for your viewers to see from, which is always a good idea to try during a shoot anyway. When there is no sturdy object to lean against, spread your legs to shoulder width and shoot at the shortest focal length (widest angle) possible. The more the picture shows, the less likely the viewer will notice that the scene is shaking from side to side. Again, if all else fails and you must shoot a close-up from an unassisted hand-held stance, then hold the camera as if

you are shooting a rifle. Hold your breath as you concentrate on keeping the camera as steady as possible until the shot is over.

Taking the Moving Shot

When you shoot a moving object, it is best to set the zoom at the shortest focal length possible (zoom out as far as you can) to minimize the appearance of camera movement. If your viewers notice obvious camera motions, they will be distracted from the information you are trying to show them. However, there are times when shooting action demands a hand-held camera to follow along. An example of this would be shooting a person walking. In this situation, shoot the walker with as wide an angle as possible without ruining the composition. This will let the viewer see more of the background and be less likely to notice erratic movements of the hand-held camera. However, such a shot is best achieved with the subject walking toward a **tripod mounted camera** that is slowly zooming out as the subject walks toward the camera. This gives the effect that the camera is keeping pace just in front of the walker. Whenever a subject gets closer to a camera lens, it will appear to get bigger. Practice it a few times and you will see how the effect can work. Also, do not forget to tilt the camera up or down as needed when you zoom.

Zooms and Pans

In general, zooming and panning are used only to reveal something new in the scene or perhaps as an effect as mentioned in the preceding paragraph. Nothing labels a work as amateurish more than the roller coaster and tilt-a-whirl effects caused by a heavy dose of zoom-panitis.

Move

Shoot whatever it was you set up your camera to shoot and then move the camera to the next scene. This sounds obvious, but one of the most common errors new reporters and photographers succumb to, is leaving the camera in one spot and shooting the whole story from that position. The camera might swivel from left to right but never move from that location. Shoot and move should be the motto of every photographer. This philosophy will also help when editing because there will be less chance of a jumpcut getting into the story.

Shooting Stand-Ups

First, let us accept the fact that stand-ups are necessary to a broadcast news show and must be shot. Many young military journalists are under the mistaken impression that stand-ups are done by civilian journalists only in an effort to reach stardom. It certainly is a factor in getting the civilian journalist noticed and known to the producers and public of the news show, but it still is not the only reason stand-ups are done. The stand-up will place the reporter as actually being there at the scene of the action. With a stand-up, the reporter can often convey vast amounts of information about the story with a few quick images. For example, a reporter wearing a Marine parka and shaking with cold as he seques into another wonderful sequence of shots, certainly does not have to spend anytime describing the terrain in which a particular Marine unit is working in. Likewise, the reporter sweltering in tropical dress whites does not have to mention the heat on Guam.

Many times stand-ups help create visuals for an otherwise dry story. An example of this would be a stand-up outside the local school introducing the agenda before the school board tonight. his “created” visual is often overused, however, by the lazy reporter, especially when most of the reporter’s sound bites are shot in the editing booth.

One-Man Band Shoots

Lugging around tens of thousands of dollars worth of video equipment by yourself is not only very tough, it is an unnecessary risk to the gear. You should always have two-man news crews on field shoots. However, if there are extenuating circumstances and a one-man shooting assignment has to be made, the following tips may help your people deliver a good product.

- Doing an interview while you are also shooting the interviewee is best achieved when you do the following: set up the camera shot of the subject and then tell the subject to look at a designated spot that you will then move to while conducting the interview. Tell the subject exactly what you are doing and let him in on the process. This will make it easier for him to play along and hopefully not shift his position.
- Shooting your own stand-up may sound silly, but it is possible. Take a light stand and place the white balance card on it at the same approximate height as your face. Do the white balance and also focus on the card, using the edge of it to exact the

focus. Then move the stand back a few feet and stand exactly in its place.

With practice, both of these tips can produce usable products. But remember, they are to be used in emergency situations only and not as a regular shooting technique.

TALENT

The on-air talent of any news production, whether that talent is the news anchor or the reporter doing the stand-up, is the final tool in the communication process. All the technical tools of the trade and all the good writing, editing and production will fail if the on-air talent is not creditable and understood.

THE ANCHOR

There have been countless articles written on the phenomena of the “news anchor” in the television medium. The debate on the pros and cons of media stars and the worth of an anchor will not be discussed here. It is accepted as a fact, backed by much communication research, that the public still demands to have a human face-to-face relationship of sorts with their news programs. As such, it is our duty as Navy broadcasters to supply such human contact to our audiences in order to better communicate our messages to them.

The news anchor of any program, first and foremost, must be a competent broadcaster with an appearance that will not distract the audience from the message he is transmitting. He must also be seen as the person in control of the news program. He must never seem lost or confined and must always appear to know how and where to go during a newscast. Examples of how to project such an image of the anchor follows.

- It would have to be a very unusual news day to prevent the anchor from opening “his” news program with his personal identification. Only a very unique story can start on-air without an anchor’s introduction, much less open the whole program. Such a story might be a “cold start” piece that begins with dramatic natural sound or the sound bite of enormous significance. The scene of President Reagan getting shot was a cold start on most television news programs. But even with such a major story, the news anchor came on shortly after the “cold start” natural sound scene of the Hinckley attack with the program’s identification and his own. Sometimes cold start

identifications take place while the video is still rolling full screen. This technique gives the impression that the anchor is on top of the story and that events are happening even as he speaks directly to us in our homes. With such a start, very few people will turn the channel to Batman. However, therein lies a danger. If the immediate upcoming story that has just been promoted by the cold start really did not deserve such treatment, you will have disappointed viewers who will soon be Batman watchers.

- Story intros and outs should be read by the anchor, again, to give the impression that the anchor is in control of the news program in general. This simply eliminates any viewer confusion on what is happening now and what is coming up. You want your viewers to be thinking about the news being presented and not about how that news is coming to them. This does not mean a story cannot be run visually right into a break without coming back to an anchor. Sometime, such an effect is required. An example of this would be a news segment ending with a story about the death of a national figure. A slow fade to black is followed by a short pause on black and then come back up full to the spot break. Although such endings can be overused, they do prevent the anchor from having to come back and say something trite like “He will be missed” or having to promo the next segment that might be an upbeat sports story.
- If a major story is to be stressed by having a reporter live on the set with the anchor, then make sure the anchor has some intelligent questions to ask that reporter before and after the reporter’s story is aired. Again, this gives the impression that the anchor is in control and will prevent the audience from thinking about why the anchor is even present in the first place. (He is there because if the reporters just appeared on the air themselves, the audience would be thinking about who all these strange people are instead of thinking about the information they are trying to present.)
- As with reporters coming onto the news set, the anchor also introduces the regular personalities on the show. This includes the weather and sports announcers (if available). (Often NBS detachments will give a short voice-over weather report with character generator graphics and the anchor as narrator.) Chats with both talents while

on the set is a given standard for news anchors in the television industry today and should be used on local news programs. This does not mean rampant silliness between news anchor and weather/sports people. It means a quick one-line introduction and perhaps a short, easily answered question to wrap up a segment. Much leeway may be given to an anchor, however, if the anchor is communicating effectively with the audience. Surveys will tell you this by simply asking the audience to rate your anchor’s performance.

- On-air mistakes will always happen and it is the news anchor’s job to ease the transition from a show in trouble back to a show on track. An example of this is when a story is aired out of turn. The anchor should come back on-air and simply say the correct story will be run next or later in the broadcast. The point here is that the anchor should look as if he is still in control, even if he is being told off camera exactly what to do. Remember, if the anchor is made to look stupid, even if it is his own fault, the whole news program will suffer.

NAVY NEWS THIS WEEK

The flagship internal communication device in the Navy, and arguably in the DoD, is Navy News This Week (NNTW). Every broadcast capable unit in the Navy should be aware of, and actively supporting, this program. In general, NNTW will always have space available for hard news stories. Natural disasters, major fleet exercises and accidents are just some examples of the types of stories NNTW seeks. These stories must focus on the Navy’s involvement in such incidents with emphasis on the positive effects made by the individual sailor. Often, Navy-wide policy decisions or equipment advancements are good fodder for NNTW and especially so when the local angle or human factor is prominent in the story. An increase in SRBs for a certain rate can have a human face put to it very easily if you add an interview of a new SRB recipient.

Current requirements for equipment and style formats should be attained from NBS headquarters. This can be done by simply calling NBS or writing them a letter. NNTW is your program and is successful because of input from the fleet.

SPORTS

Learning Objective: *Recognize the unique requirements of sports reporting.*

The sports segment of the nightly news is often the most anticipated segment. This has been proven by countless audience surveys and should be obvious after looking at the demographics of the average military installation. Most military audiences are made up of young men, who are traditionally sports minded. Therefore, it only makes sense to use that demographic fact to hook viewers into watching your internal communications program (the nightly news).

Since sports is so often the big draw for your nightly newscasts, assigning a reporter to do sports full time is the most effective way to organize the newsroom, if possible. Even if you only have a three-man news department, place one of the three in charge of all sports stories. A reporter trying to do a sports story cannot possibly understand such things as standings, jargon and team nuances, if sports stories are simply fill-ins when news stories are in short supply. Yes, news will take precedence over sports as far as allotted time during an individual broadcast, but a news show that consistently covers local sports will attract more of the intended audience (young men and women) present at most NBS detachments. Never forget why you are at the NBS detachment in the first place—to disseminate command information to the audience and you cannot do that effectively without first having an audience. To gain and keep an audience, you must give them a reason to tune in and that usually happens by giving them what they want. As you will learn in the next chapter, it is very important for you to read carefully the most current audience surveys, especially since they almost always reveal requests for more coverage of local sporting events.

SHOOTING SPORTS

At first glance, shooting sports seems like an easy occupation. All of the action in an average sporting activity should make it easy to get a few good shots. However, it is not what you are trying to accomplish. When you shoot a game, you must keep in mind the story you are shooting will have a beginning, a middle and an ending just like any other story you shoot. Therefore, while you are shooting, think of the editing you will have to do, and shoot in sequences as always. Remember, sports must be more than just scores and standings. It must have broad appeal and to have such appeal, you must mention the human factor as the most important in

the sports stories. Individual people win the big game and the sportscaster should develop the personal angle to show the intensity and emotion of the wins and losses.

CATCHING THE PLAY

The two main ways to shoot a sporting event with one camera are from up high or down on the field. Shooting from up high makes it easier to follow the action because nothing is hidden from your view. However, down on the field is where the action close-ups come from and the intensity of the sport can be better felt.

Taping the big play is always the goal for the sports photographer and the following tips used by various videographers will help your troops accomplish that mission. (For the purposes of this chapter, we used football and baseball as examples, but the techniques are basic enough to conform to virtually any sport.)

- Zoom in on the key player, such as the quarterback or the batter, and as he makes his move, zoom back so you can follow the action through the lens. As the action develops, zoom back in either on the ball or the ball carrier and simply follow the action. If you try to “stay tight” and follow the ball, you will most likely lose the ball and miss the action. In baseball, it is almost impossible to see the ball after it has been hit. You have to zoom out so you can watch the reaction of the batter (notice the direction he is looking) and the other players. This will give you an idea of which way to pan your camera and of when to zoom in to get a better shot of the catch or dropped ball.
- Make sure you have a location that enables you to view all the action. Nothing is worse than coming back to the station without the winning home run or final field goal. To get cutaways and reaction shots, you have to make some good guesses on when a slack time of the game may occur. Perhaps when the poorest hitter comes to plate would be a good time for crowd shots or close-up cutaways of hands rubbing gloves.
- Good locations for baseball are up and behind home plate or just out of bounds by first base. Up and behind home plate will place the action either coming toward you or traveling away from you, instead of across your field of vision. This makes it easier to follow. You can get a lot of closeup infield action by being by first base, and still be relatively safe from most line drives since most

batters are right-handed and tend to pull the ball down the third base line (especially in softball).

- Be prepared! Know the names of the players and the significance of the game before the event starts. This will allow you to anticipate the big plays and to produce some sound bites with key players before, on the bench during and after the game.
- Some of the best stand-ups in sports stories are bridges at the midway point of the game. An example would be a stand-up describing the first five innings of a ball game that were disastrous for the favored team. The stand-up would then act as a bridge by stating what the favored team must do to win the game. The rest of the story can simply describe whether the favored team succeeded in their attempt or not. Again, a story is something with a beginning, middle and ending.

SPORTS ANNOUNCING

The writing and delivery of sports is different than news copy. For the most part, the delivery has to be upbeat and fast-paced. The upbeat approach is because sports is about a human victory within every game. Often, news is considerably less enjoyable to listen to and can be downright depressing at times. Sports must never be depressing. Even when the home team loses, the players probably played a great game. The delivery is fast paced to convey the feeling of action. Sports is action visualized and verbalized on the evening news program and all elements possible must be used to deliver that feeling to the audience. This does not mean the sports announcer must sound like he has been taking adrenalin pills, but he should appear to be excited about the games he is talking about.

INTERVIEWING

Learning Objective: Recognize the proper techniques of interviewing.

When you think of interviewing as a profession, you might think of Barbara Walters and her ilk. Think again! If you are in broadcasting you will be doing interviews whether it is for the nightly news, command information programming or special events, such as telethons and yes, even bingo night on the ship. The interviewing techniques discussed here are used by television, radio and even print journalists.

FRIENDLINESS

All of us have seen the television parody of the broadcast journalist sticking lights and a camera in someone's face and asking the obnoxious question, "How do you feel?" That is the image of the television reporter and, as public relations practitioners, we know how hard it is to change an image. That does not mean we have to act that way to seem "professional." Exactly the opposite is true.

You must let the interviewee know that you are on his side. You are a public relations person for the Navy and are here to help tell the Navy's story. Smile. Always be neat and professional in manner and let the interviewee know exactly why you want to do the interview. Let the interviewee get comfortable and relax in familiar surroundings, if possible. This does not mean letting the CO appear on the evening news with his shirt puffed out around his midsection and lunch crumbs sticking to his lips. It is just less traumatic for an interviewee if he thinks he has a little control of the situation. This will help ease those television camera jitters.

QUESTIONS

Before showing up for an interview, have a good idea what the subject of the interview is about. If you are going to talk with a P-3 pilot about carrier qualifications, you did not do your homework. P-3s do not land on carriers. That will be a tough interview! If it does happen that you are in a rushed situation, with an assignment to do an interview with a person that you have little background information on, stick to the five Ws. You cannot go wrong with them as a starting off point.

Ask a few warm-up questions to let the interviewee know how things will proceed during the interview and then let the person talk. The art of listening should not be forgotten. After all, the interviewee is the one you want to have produce a sound bite. Think how you felt when an authority figure asked you a question and did not say anything after your answer. You probably felt compelled to continue on with your explanation and talk more. Also, save the toughest and more controversial questions until the end. If the subject gets too uncomfortable to answer any more questions, you will at least have something on tape. Additionally, toward the end of an interview, the interviewee should be trusting you more than in the beginning and the answers should be easier for him to talk about.

Avoid the complex question that you often hear screamed at the president during national press conferences. Those questions are asked that way because the president is hard to get to and the reporters try to push as much information at him as possible. You do not have that problem. Good interviewers build each new question on the subject's last answer. This will produce a natural sounding flow, and if done skillfully enough, will make the subject believe he is leading the interview. Let the subject think that. But remember, you have questions that need to be asked and if they relate to an answer just given, you can segue into them in such a way as to make them sound like simple follow-up questions.

Finally, do not be afraid of asking the dumb questions. Many times interviewees will try to make the questions asked of them sound as if they are too dumb to even address. What they might be doing is covering up the fact that they do not know or want to give an answer. Persist a bit (if military protocol allows) and see if the person who would know the answer is available for an interview. Many times an interview will lead to other interviews with the result of some good follow-on stories or sidebars. Keep an open mind!

PHOTOGRAPHERS

Communicating during an interview with the camera operator can be disruptive. If you have a short sign language worked out in advance with the photographer, you can avoid the nerve wracking and irritating distraction of talking about the interviewee as if he were not there. For example, if you want an over-the-shoulder shot as the subject is telling about the flames from his plane searing his feet, stopping to tell the camera operator about a neat facial expression will probably ruin a nice sound bite. Some experienced news teams communicate very well with just eye movement, seat shifting, nose scratches, eyebrow movements, and so forth.

MEAT PUPPETS

Many news directors are upset about talking heads produced from an interview. The familiar cry is that the audience will be bored with a talking head, and they need a constant supply of pictures to keep their minds from wandering. Perhaps when the writing is poor to begin with, this might be true. The following thoughts are submitted for the newsroom supervisor to ponder about the usefulness of talking heads:

- They can show a lot of personality about an interviewee.
- Perhaps how the speaker looks is more important than what is being said. (Do we really care what Miss America says about world peace?)
- Some speakers are dramatic and very interesting to watch.
- The *McNeil-Lehrer News Hour* uses talking heads with great success!

BODY LANGUAGE

Watch what you do with that microphone. If you have to use a stick mike instead of a wireless or a clip-on, do not position yourself so you look as if you are jabbing the poor interviewee in the face (unless it is intended to appear that way). Also remember that you are communicating with your face just as much as you do with your voice. In television, the visuals tell the story with sound and words as supporting actors. If your facial expressions show boredom, the resulting cut-aways during the editing process could be comical or worthless at best. If the interview is with the admiral's wife talking about the Navy Officer's Wives Club 200th annual art sale, a bored face showing upon the air could get your neophyte reporter staring at mounds of dishes in the galley for three months.

KEEPING IT STRAIGHT

If you are working under a nightly deadline, take notes on possible sound bites for your story as you are doing the interview. If you let the video camera be your note pad, you will be in trouble when it is time to sit in front of the editing machines and put the package together. You will most probably have to listen to the whole interview again and then take down notes of where the possible sound bites are. Saving time is paramount for most broadcast journalists. Besides, people expect to be interviewed by someone who will be interested enough to write something down on paper.

INTERVIEWING TIPS

As with any skill, interviewing needs practice. The following drills have proven useful to a number of journalists in the past and hopefully they will help your staff as well.

- **Practice the art of listening.** Also, practice this time-honored way of showing friendship by not using any verbal sounds or obvious body

language. There is nothing worse than a ruined sound bite caused by a reporter's continual mumbling of "yups" and "ohs."

- Do some practice interviews with just a note pad and pencil. Then practice writing the story from total recall. This drill lessens the chance of becoming dependent on the videotape and will greatly speed your production time.
- Study the experts who make their living on network news. Observe where they cut sound bites and how they treated the interviewee (at least before the hard-to-answer questions near the end of the interviews).

ANNOUNCING

Learning Objective: *Identify the techniques and components of proper speech.*

The evaluation of someone's voice quality and speech characteristics is extremely subjective. We all have individual tastes that determine what we like or dislike. This section will help you correct some of the most common problems most beginning announcers have, and will show you a few methods to remedy those problems. There are a few fundamentals of announcing that we must understand before beginning. The basic sound of a person's voice cannot be altered. An individual who has a bass voice will probably remain a bass, and no amount of work will make that person have the voice of a tenor. A notably deep, resonant voice is not necessary to announce copy. However, the concept of communicating what you say, or more simply put, being understood, is essential.

BREATHING

When you breathe in, the diaphragm muscles become tense, compress, then move downward and flatten out slightly. This movement in normal breathing is less than an inch. The chest cavity is increased in all directions, top to bottom and front to back. As the lungs are enlarged in size, the pressure within the lungs is decreased, and a partial vacuum is created in the chest; air rushes in to equalize this pressure. The "diaphragmatic" breathing method is the best breathing technique because it allows you to acquire the proper degree of control. Normal breathing is automatic and unconscious. During the active process of speech, sound is made during this breathing out process. Breathing for speech requires that this procedure be controlled. An

easy and flexible control helps create the most effective delivery for voice production.

MAKING THE SOUND

Once the breath in your lungs is discharge, the air passes through the windpipe, or trachea. The air in our lungs is the source that causes the sounds we make in the throat. With the discharge of pressure, a sound is created. As the vocal folds (accordionlike muscles) of the vocal cords are separated by the buildup and release of air pressure again and again, they vibrate side to side. This fluctuating action makes sound waves. Each release of air causes the folds to vibrate. The amount of vibration is balanced to the degree of pressure built up behind the vocal folds. This, in turn, causes the breath of air, in the voice tract, to vibrate. This vibration is recognized as sound when heard. The faster the vocal bands vibrate, the higher the pitch. The slower the bands vibrate, the lower the pitch.

NOTE: All the voice exercises in this chapter need a before and after recording. First, record your trainee's voice normally. Second, record the trainee's voice using the directions given in the exercise. The student must be able to hear his own voice to duplicate the training exercise, as well as to hear the difference.

EXERCISES

The next two exercises will make you aware of some potential breathing problems and help improve breathing habits for announcing. First, have the trainees sit down in a comfortable position and say these sentences aloud in a normal speaking voice.

- God made the country, and man made the town.
- All hope abandon, you who enter here.
- The finger that turns the dial rules the air.
- A bad beginning makes a bad ending.
- A woman's work is never done.
- People who make no noise are dangerous.
- Life is made up of marble and mud.
- Let your speech be better than silence, or be silent.
- Nothing great was ever achieved without enthusiasm.

Now have them say the sentences again, but this time stand in a comfortable position. Also, have the

trainees exaggerate the speaking movements, making sure to use the jaw, mouth, lips and tongue to overarticulate each word in the same sentences. Play the tape back to let them hear the difference.

Here is another exercise for you to use for general voice training. First, while in a sitting position, have them say the sentences aloud in a normal speaking voice. Second, again stand comfortably erect and direct them to say the sentences aloud. As they breathe, have them try to keep most of the movement in the center of their bodies. Place the trainees' hands on their waistlines, with their fingers extending to the front and their thumbs to the rear. They should feel the expansion in this area. Third, have them place a book against their stomachs. Direct them to inhale. Notice how the expansion of their stomachs forces the book out from 1/4 to 3/4 inch. Exhale. The contraction in the trainees' stomachs permits the books to go back in. Let them get the feel of this action. Have them repeat the exercise while concentrating on their breathing.

VOCAL QUALITY

The announcer's voice is not the only part of the announcer. It implies the whole announcer and is a product of not only the physical self but also the emotional and mental being. The voice can be taught to be more effective through training of those muscles that cause it to be weak metallic, harsh, breathy or nasal in quality, and to those mental or emotional characteristics that provoke the voice to be grating, melancholy or cold in tone. The announcer's muscles and mental attitude must function collectively with precision, accuracy and ease. All of these elements are responsible for the fundamentals of speech.

RESONANCE

When you start to speak, the first vocal tones are dull and weak. The sounds must be enhanced and given color to be heard. The color or quality of the voice denotes richness and emotional meaning. The vocal loudness and changes that happen within the cavities of the human voice are known as resonance. The two types of resonance are sounding board and cavity.

A vibrating tuning fork held free cannot be heard by the ear with ease except at a short distance. However, when you hold its stem against a solid object, the tone will be heard throughout a room. This is because the tuning fork and the solid object vibrate in unison, or together, with the exact number of vibrations of the tuning fork. The tone increases because the size of the

vibrator, the solid object, has been increased. The sound quality of the louder tone changes from solid object to solid object, depending on the size and its composition. This is sounding board resonance. A musical instrument that uses the theory of sounding board resonance is the violin. If you were to hold a tuning fork inside an open pipe and cup your hand over that end, the tone is amplified and sent through the other end. The enclosed column of air is set to vibrating sympathetically and the focus resulting from the enclosure produces amplification. Again, the quality of sound varies with the composition of the pipe; that is, brass, copper, and so forth. The quality of sound depends on the size of the pipe, its length, diameter, shape, openings and internal makeup. This is an example of cavity resonance. The saxophone is another. The three main cavity resonators, or pipes, of the voice are the throat, mouth and nose.

All three are located above the main vibrators—the vocal cords. The mouth is the most variable of the three, while the nose and sinus cavity are the least variable of the cavity resonators. Beneath the vibrators are the invariable vibrators—the windpipe and bronchial tubes which, according to their size, openness and health, may emphasize certain overtones (see fig. 8-19). Because they are fixed and untrainable, you must keep them physically fit.

The bones, cartilage and muscles of the chest cavity, neck and head are the sounding boards of a person's voice. During speech, they vibrate in varying degrees and alter sound, loudness and selection of overtones. These, also, you must keep physically fit. Keep the throat open, detached of unnecessary tension and with enough flexibility to react to any type or subtlety of feeling. This means that your talking with a smile really

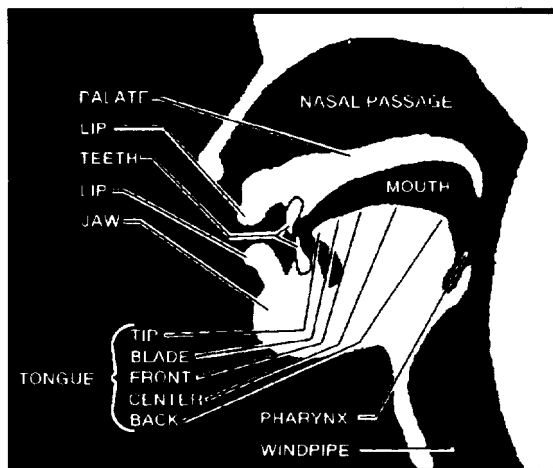


Figure 8-19.—Articulatory organs and resonance cavities.

does work for most copy. How many times have you had to have a person repeat what they said after they talked to you from the side of their mouth? When you are upset and tighten your lips, the sound does not have the same resonance it has when you are relaxed and in a pleasant mental disposition. You may feel foolish smiling in an empty room or a crowded television studio, but the end result is keeping your resonance boards in the proper shape and performing your duties as an announcer correctly. The throat that is capable of responding to any feeling the announcer senses or attitude he bears is healthy. The throat should not be closed at any time. Instead, it should be able to get longer, narrower and alter the texture of its muscle walls in response to emotion.

PITCH AND INFLECTION

There are three types of pitch and inflection:

- Upward
- Downward
- Circumflex

An upward pitch at the end of a sentence expresses uncertainty, questions or a halfway expression which indicates something more to follow. A downward inflection at the end of an idea reflects certainty, self-assurance or authority. (Be careful though because it can also reflect boredom.) The third type, a circumflex pitch, indicates an ironic, sarcastic, double or uncertain meaning. For example, the word “really” modulated upward asks a question, inflected downward denotes concern, and inflected with a curved circumflex (depending upon direction and tempo) implies any one of several ironic, sarcastic or double implication. A sudden change in pitch or inflection rate, either upward or downward, is a vocal step or leap. It is used to tell of a shift in subject or to make a single item or series of items stand out.

Example: “The girls were knocked off their bikes in all directions. You saw it, didn’t you, Jim? Oh man, it was a frightening sight !”

VOLUME

Distinctions in force or intensity of the voice provide a further spectrum for vocal emphasis. A statement that is made with an increase in amplitude or volume and a slowed delivery is more important than one made faster with a soft voice. Sometimes, for reasons of contrast, a subtle calm statement following a

longer, highly intense one, will be amplified in importance. Unchanging volume or intensity will cause monotony.

Volume joined with a time element (duration) produces another primary element: emphasis. The correct inflection of a word results from a combined emphasis on the proper syllable or syllables. The importance of a phrase or sentence is made clear by applying a longer time and force to a specific word or words. This type of focus is called “stressing” or “pointing.” For example, when a photographer is ready to snap the picture, he says, “Hooooold it.”

THE FUTURE

Learning Objective: *Recognize the fluidity of the broadcast medium.*

The broadcast medium is arguably the fastest changing form of mass communication today. Within a few years, the mechanics of gathering information and displaying it to the public has gone from bulky video cameras attached to a video tape player and slung over the back of a gaffer, to the grab and shoot smoothness of a Betacam. It has moved from reporters racing to get a tape back to the studio in time for the 1800 newscast to their doing live reports from the street via microwave linkups.

The Gulf War is the current standard that all press and public affairs practitioners must understand. Currently, the media is trying to redefine its role due to the advent of satellite “realtime” broadcasts. In the past, members of the media saw themselves as the interpreters of events. Satellite broadcasting, 24 hours a day in real time, lets the American people see all the press conferences themselves without the “aid” of the professional journalist. After the war, symposiums were held in most civilian journalism schools on how to redefine the relationship between news maker and news reporter, (or more to the point, the press and the military). The professional Navy journalist must stay in touch with his field by reading everything within reach about technology changes that affect news gathering and dissemination. Do not shy away from reading broadcast industry magazines. Periodic literature is the only medium that will allow you to stay abreast of a fast moving field. Think of reading broadcast specific periodicals as being similar to reading the *Public Affairs Communicator* or other public relations and print medium trade periodicals. It is something the complete senior journalist does.

One month after the Gulf War started, *Television Broadcast Magazine* featured an article on the network's use of Hi8 video cameras. The camera is used as a broadcast acquisition tool. That means the news team will shoot in Hi8 format and later dub the tape to studio quality material for easier editing. At the time of this writing, Hi8 cameras are being ordered throughout the fleet for PAO and SITE operations and are already onboard most major commands, ashore and afloat, in the photo labs.

Although the basics of broadcast journalism will always apply as described in this chapter, understanding the tools of the trade is important to the broadcast supervisor. The supervisor must know the capabilities of the equipment available and this is done only through self effort. When a new piece of equipment comes into your shop, read the owners manual and try the gear out yourself. You may not be the regular operator, but you must know what it takes to get the job done before you can critique the actions of your staff members.